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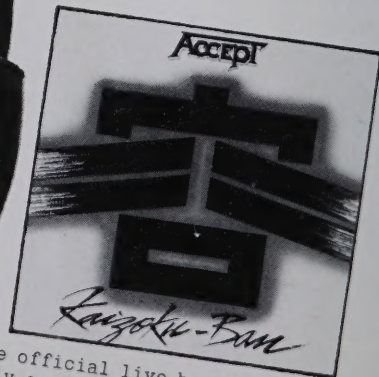




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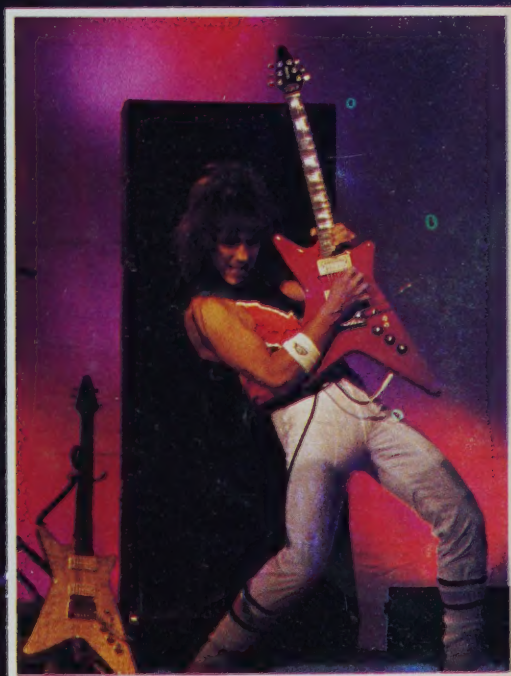
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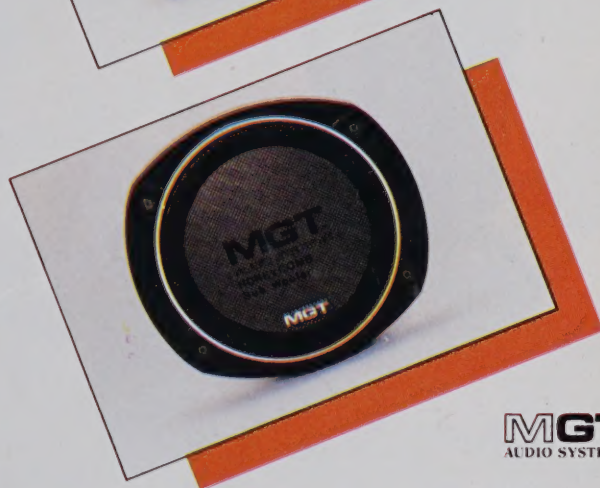
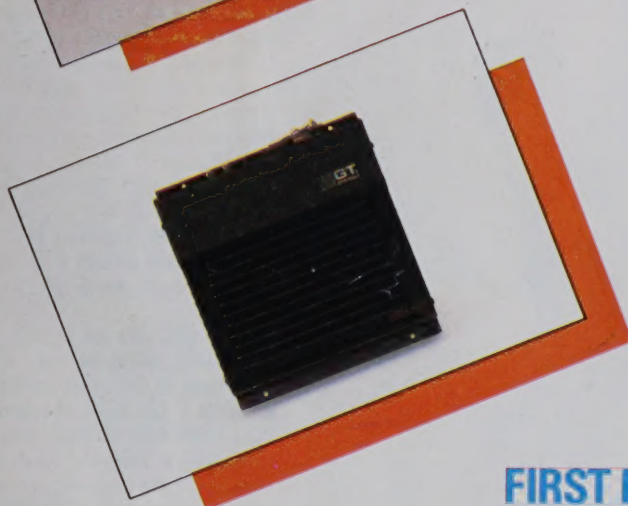
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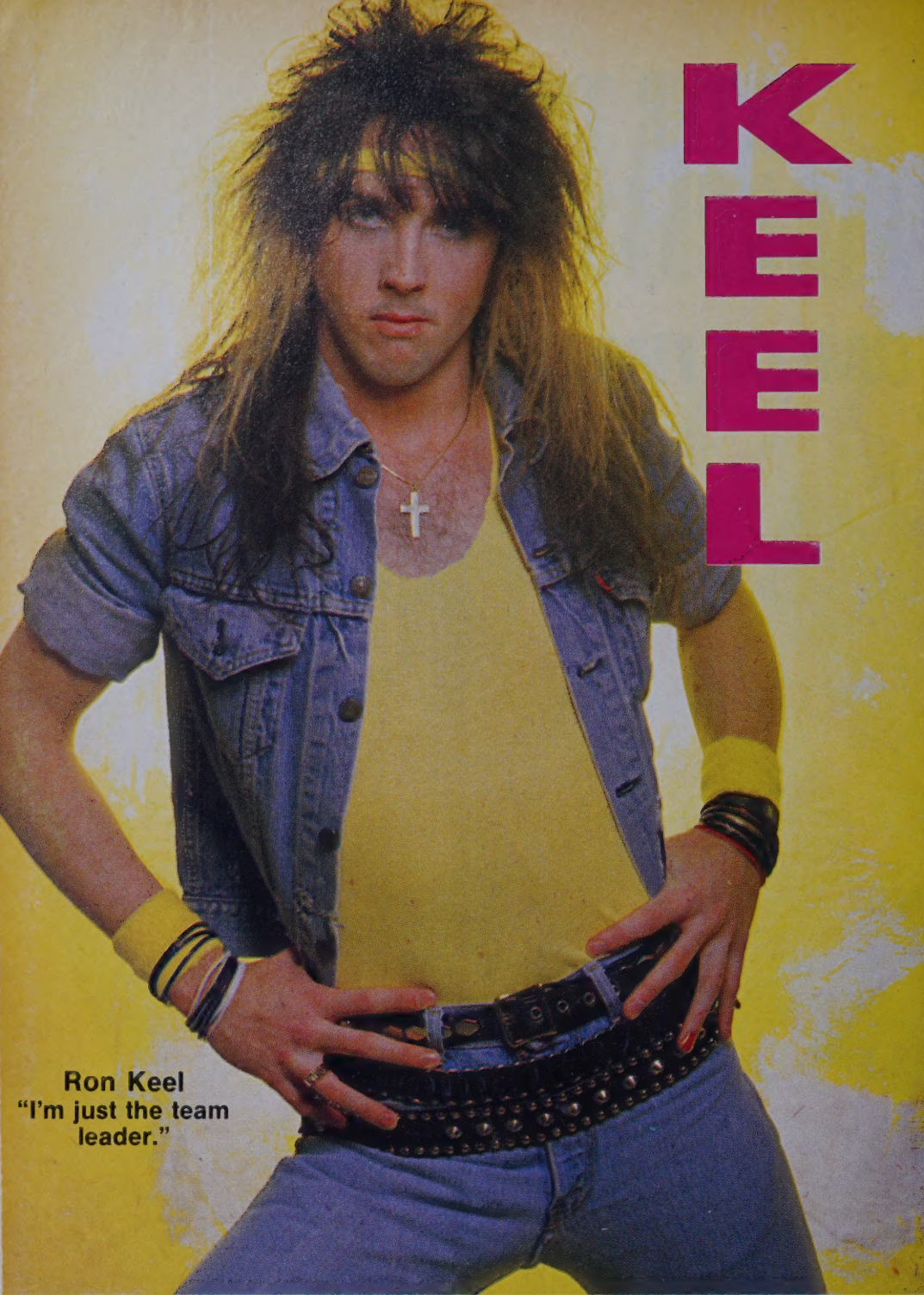
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# KEEL

Ron Keel  
"I'm just the team  
leader."

Chris Walters

## ROCKIN' RIGHT

### L.A. Rockers Let It Rip On *The Final Frontier*.

by Elianne Halbersberg

Ron Keel is hungry. With his long, lean frame barely contained in an uncomfortable-looking folding chair in an Atlanta dressing room, his appetite for rock and roll remains unsatiated. This is despite

the overwhelming response his group has received on their visit to the Georgia city.

"We've spent seven months on the road," he announced, fingers drumming an impromptu rhythm on a continuously bouncing knee, "and it's done something to me.

I've written more material this year than ever in my life, so there's got to be some kind of juices flowing as a result of the tour, the success and all that. I think there's an element of confidence that comes with being successful or knowing at least that we've accomplished

something. Thousands and thousands of people have seen us, and we get this energy from the crowd. Every night after the show, I'm charged from the energy I get from the people, and that carries over into my songwriting."

The motivation behind Ron's electricity is two-fold; one, *The Right To Rock*, his major label debut and two, his new LP, *The Final Frontier*, which showcases Ron's superlative vocals, along with the work of guitarists Bryan Jay and Marc Ferrari, bassist Kenny Chaisson and drummer Dwaine Miller.

"We had enough material for two records this time!" Ron enthused, adding that fans can expect a diversity of subject matter on the new album. "There are a lot of different concepts, more attitude songs, some anthems. *Dreams Never Die* is a good example of that. There's the title song which is about man's conquest of space. There's also an awesome cover song, Bruce Springsteen's *Because The Night*."

Band input has been increasing on an almost-daily basis and Keel is quick to note one of the band's major accomplishments of the last 12 months. "We went through a transitional period of being less of a solo project and more of a band. When we started out, it was very solo-oriented. I could have just called the project 'Ron Keel,' but I didn't want to do that. Luckily, the band has fused together. The five members have formed a cohesive element that made us a lot stronger.

"The guys are all writing, all contributing strong material, and I don't have to take that ironfisted authority I did in the beginning. They know how to dress, how to move, how to sing, and do all that whereas, in the beginning, I had to tell them what kind of image we wanted to have, what to wear, everything. We push each other, and it's evolved into a real band."

While Keel is never at loss when it comes to praising the growth of his bandmates, his leadership is undeniable. "I do all the arrangements," he explained. "I'll take their songs and turn them into Keel songs, basically." That might not sound like the most democratic of processes but, said Keel, "It doesn't need to be. No one disagrees with me. Really, if someone has a legitimate argument or a good idea, I'll use it. But I decide if it's a good idea or not. Nine times out of 10, we all agree and you can't argue as long as people are all pulling in the same direction. I'm just the team leader." □



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# Motley

Ross Marino

Vince Neil: "People I talked to *once* when I was growing up now say they were my best friends."

The  
Kings  
of  
Sleaze

# Crue

by Keith Elliot Greenberg

Motley Crue's Vince Neil was going through a bit of culture shock. The blond wildman and living stereotype of the free-spirited Southern Californian was having a tough time adjusting to New York City's lightning-quick pace.

"I don't know what it is about this city," he said. "It seems to me like they pay a lot of people to walk around the streets here. Everywhere you go, there are so many

people rushing around. It doesn't matter if it's at night or the middle of the day. I mean, doesn't anybody work?"

Neil was handed a can of club soda, and made a face. "Shit, it's not like L.A. where everything's so laidback," the lead singer added. "In L.A., people like to be mellow, and things go slower. I mean, in L.A., it would take us four days to do what it takes us one day to do here. No

one in L.A. follows a schedule like they do in New York, doing interviews every hour on the hour. In L.A., they'd say, 'Hey, let's break for lunch first.' Here, everything's so fast."

Neil, a man whose life hasn't exactly been spent in the slow lane, isn't sure if the Crue would have seemed as unusual had they been born out of New York's Hell's Kitchen or the Lower East Side. "In New York, I don't know if we really would have seemed that out-

rageous," he conceded. "Not like in L.A. I mean, these people here have seen everything. In L.A., the heaviest people used to be the Beach Boys and the Eagles."

Today, it's the Crue that are pretty heavy. And pretty successful. Their latest LP, *Theatre Of Pain*, has sold over two million copies, and even people outside the metal community are taking notice of Vince, lyricist/bassist Nikki Sixx, drummer Tommy Lee and guitarist Mick Mars. The boys are more recogniz-



able than ever before, and the feeling of revenge they have for the skeptics they've known for years couldn't be sweeter.

"I wasn't always happy when I was growing up," Tommy said. "A lot of other kids really thought they were hot shit. I always wanted to go back to my class reunion in a limousine with eight broads. Having the Crue do so well is that dream coming true. When one of my teachers failed me in school, I said, 'You know what, man? You're a jerk, and one day your daughter's gonna be waiting in line to see me play.' In fact, Tommy's sure the offspring of more than one of his former instructors are diehard Crue fans.

So are, he contended, some former classmates. "Now I get calls from guys who used to beat the hell out of me in school. They say, 'Hey, bud, how about some tickets for me when you play the Forum?' I say, 'What does this sound like?' and hang up the phone."

Vince can relate. "Everybody's your friend now," he sneered. "People I talked to *once* when I was growing up say they were my best friends." He laughed. "They even go over my parents' house and hang out there. My mom calls me up and says, 'This guy says you and he were really close. Should I give him



Motley Crue (left to right): Nikki Sixx, Vince Neil, Mick Mars, Tommy Lee.

Ross Marino

your number?' I say, 'Forget it.'

"I have three friends in this world who I can count on—Tommy, Mick and Nikki. Those are the ones I

know aren't bullshitting me. I know they're there for me."

Tommy pointed at the tattoo on his arm. "That's why we have

'Motley Crue' on our arms. We're serious about this band. We're here for each other. For all of us, this is the first thing we've ever done

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## Nikki Sixx



Eddie Malluk

that's huge. When we're 90 years old, we'll point at these tattoos and say, 'This was the best time we ever had.'"

Judging by the success of *Theatre Of Pain*, those times seem only to be getting better. The album is being hailed as a departure for Motley Crue, a more sophisticated approach to their usual hard-driving sound. In the promotional material the Crue's record company distributed after the LP's release, Nikki is quoted as saying, "I want to show that we're not all balls and cock. We think more than that, and we have more to say than just about sex." Tracks on the album deal with themes normally left to politically conscious new-wave bands. *Fight For Your Rights*, for example, is about racism. "This band is against

racism of any sort," Nikki said. "It doesn't matter if you're black or white or pink or purple, you're still a person. We have to pull together as youth to make sure of that." Another such issue is self-prostitution. "On *Save Our Souls*, we're not talking about prostitution for sex," Nikki said, "but prostitution in general. Everybody prostitutes themselves one time or another." But, at the same time, Tommy swears Motley Crue is the same band they've always been. They haven't gotten too high-hat for their followers.

"We're as wild as we always were," he stated. "We haven't gotten more mature or anything like that. This is music for fans who love rock and roll. We're still rock fans ourselves, so we know what rock-and-roll fans like."

Still, when their fans criticize, Motley Crue listens. "No bullshit," Vince insisted. "The fans are the ones who put us over the top. Not the record companies, not our manager. If our manager came up to us after a show and said, 'You know, your show really sucked,' we'd say, 'Fuck you.' If a fan came up to us and said the same thing, we'd be concerned. The fans are the ones who'll always tell you the truth."

In order to gauge public opinion, the band members rub elbows with their followers as often as possible. "You can't sit in a hotel all day," said Vince, who has been known to grow a beard, tuck his hair into a hat, and bop around the Galleria, the giant mall in Sherman Oaks, California — unnoticed. Tommy has even been seen sitting on a pier

drinking with vagrants. "You gotta live," Vince stressed. "A few weeks ago, me and Tommy went out to Manhattan Beach for hot dogs. A couple of fans came in and we said, 'Come over here and eat with us.' We listened to what they had to say, because you can always learn from listening to your fans."

The Crue has also had the opportunity to learn from idols like Edward Van Halen and Ozzy Osbourne, rock myths the band now considers friends. In fact, Ozzy has taught the group about more than just music. During his days prior to entering the Betty Ford Clinic, he gave the Crue partying lessons. Vince called, "Me and Tommy were in Memphis, Tennessee. We went over to Ozzy's hotel, and he was already a bit moldy. He decided to take us out to a Japanese restaurant, and ordered 15 cups of sake. We thought that was for all of us, and then he looked at us and went, 'What are you guys gonna drink?' So we each ordered 15. The waitress brought 45 of them, and we drank them all."

"We went outside and saw two kids, a mother and a father — a basic family — in a car. The girl in the back went, 'Look, it's Ozzy Osbourne and Motley Crue.' So, Ozzy walked up, grabbed the father and kissed him. They rolled up the window and bailed. Then we laid down in the middle of the street. We were drunk and were looking up at the stars on this big street. And the cars were going right past us."

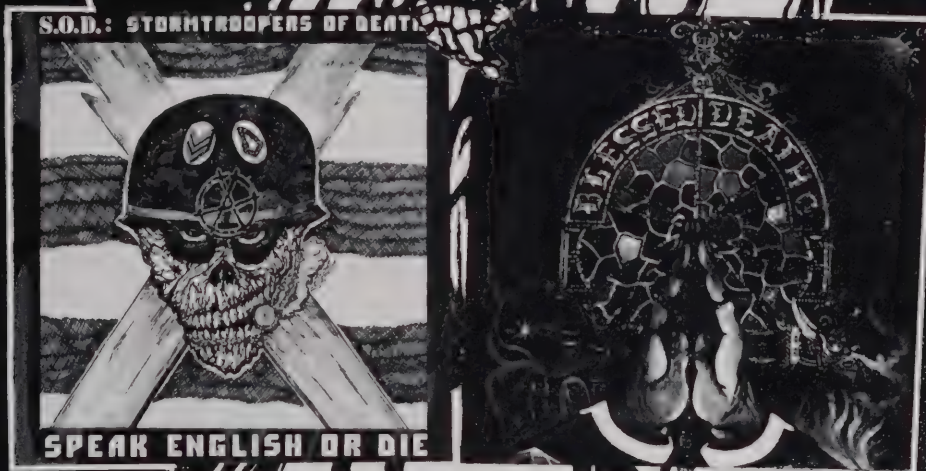
While away from his rock friends, Tommy has been hanging out with the very luscious Heather Locklear, of TV's *Dynasty*. "We were surprised," Vince declared, wide-eyed. "We didn't talk to him for a week. We were jealous." Tommy — believe it or not — blushes when he talks about his new girlfriend. "My friends come up to me and say sick shit, like, 'I hope your dick falls off.' I've been told that everybody in Night Ranger now hates me." He claims he is true to his girl, staying away from those of the female persuasion when they are apart. "Who would wanna screw around if Heather Locklear was their girlfriend?" he asked. "She's pretty happening."

A fringe benefit of Tommy's relationship with the actress is the constant publicity. Shots of the couple have landed in publications like *People*, and Middle America is talking about Phil Donahue, Mr. T, Elizabeth Taylor, and Motley Crue all in the same breath. This fits in with the group's long-range plan — to have the visibility and mystique of rock's gods. "We want to be like the Rolling Stones," Tommy said. "We want to last forever." □



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Ozzy and Jake: "Jake is my right arm. I love him."

## Metal Master Discusses The Joys And Hardships Of His Life.

by Jodi Summers Dorland

Any fan is aware of just how manic Ozzy Osbourne becomes when he hits the stage. He's been known to go into "transcendental" states and do the bizarre, from decapitating dead animals to levitating late guitarist extraordinaire Randy Rhoads. Ozzy's latest trick is to throw his arm around current guitar prodigy Jake E. Lee and wrestle him to the ground, while the six-

string dynamo renders a stunning solo. Onstage, Ozzy and Jake are quite a sight as they struggle together like Siamese twins fighting an act of nature.

When Ozzy affectionately threw his arm around former bandmate Tony Iommi at the Black Sabbath reunion for Live Aid last July, more than a few people were reminded of the onstage

interaction between the Oz and Jake. Fortunately for everyone involved, Ozzy decided against grappling with the much-larger Iommi.

"When I put my arm around Tony, yeah, I thought of Jake, too," Ozzy admitted. "But they're as different as chalk and cheese. If I'd pulled Tony down, can you imagine what would have happened? It would have been a left hook, I suppose. They'd open the curtain, and the band would be fighting backstage."



Back in 1979, right before Ozzy left his Sabbath brethren, the quartet was in pretty shoddy shape. Their opening act, Van Halen, learned about the ill side effects of rock and roll by observing Osbourne, Iommi, Geezer Butler and Bill Ward in action. At that time, backstage fighting was nothing new to Sabbath. David Lee Roth recalls watching fisticuffs between Ozzy and Iommi, as they argued whether Roth was ripping off the Oz's stage antics or if Edward was copping chord patterns and stealing solos from Tony.

Ozzy remembers those days all too well, and one tearfully sentimental 15-minute reunion for a nation of hungry people is not going to coerce Ozzy into leaving his very comfortable solo career to reconcile the four-part marriage known as Black Sabbath.

"I still remember, on my last Sabbath tour, how we were demoralized within ourselves," Ozzy recalled. "That's when I realized we weren't happening. We knew there was a big problem with the band. We had been on the road for 11 years, playing the same routine. It was like watching a battle of the victims. We just couldn't make any progress."

"I'm a different person now. Going back to Sabbath would be like me going back to my ex-wife. It's not that I don't still like her as a person. I just don't want to marry her again. No disrespect to the guys in Sabbath, but I'm not the same man I was when I sang with them. My whole attitude to the rock-and-roll business has moved on and changed. There's nothing I haven't already had out of Sabbath that I want to lay my hands on now. I've got just as big, if not a bigger following than Sabbath had."

Black Sabbath, with such legendary pieces of vinyl as *Paranoid* and *Sabbath Bloody Sabbath*, had the chronic attention of a dark, almost sinister, segment of the metal world, but Ozzy's accomplished a lot since then. Randy Rhoads aside, Ozzy has done wonders for metal in general with the release of five savory solo platters. The Oz also gave breaks to metal musicians who have since made it in a big way. For example, there's ex-Quiet Riot bassist Rudy Sarzo, Night Ranger guitarist Brad Gillis, and Dokken's axe-master George Lynch.

More great things are still to come from the Osbourne camp. Ozzy's latest favorite, the precocious Jake E. Lee (nee Jackie Lou Williams), is also destined to have his guitar hung in the Hard Rock Cafe.

"Jake...he's like my right arm," Ozzy enthused. "I love him. I would never stand in his way no matter what he wanted to do. If he decided to leave me tomorrow and start his own band, I'd let him. But I hope he stays with me. He's such an amazing guitarist, so full of energy and talent. There aren't many people I really admire, but Jake is one of them."

As with all great talents, Jake will most likely eventually take full control of his musical vision and move away from Oz. But that's not in the immediate future. Due to default, Jake is now enjoying the prestige of being the senior musician in Osbourne's band. The Oz treats the guitar wizard as if he were his younger brother, insisting Jake gets equal media exposure in photos and giving him an awful lot of creative leeway.

As a matter of fact, Jake had the privilege of helping Ozzy choose the members of his new band. After drummer Tommy Aldridge and

bassist Bob Daisley left Ozzy's band following the Rock In Rio performance in January 1985, the duo recruited Phil Soussan, the former bassist from Simon Kirke's Wildlife, and noted drummer Randy Castillo, known for his work with Lita Ford and Stone Fury.

Together, the quartet recorded Ozzy's long-awaited fifth solo LP, *The Ultimate Sin*. There was speculation a few months back that the Oz was going to change the LP's title to *Killer Of Giants*, but when push came to shove the ultimate sin proved to be the concept the Oz wanted to explore.

"It's a little more thoughtful album than some of my past ones," Ozzy explained. "It touches on

the topic of nuclear war which to me is the ultimate sin. I'm not trying to become some rock and roll preacher, but I thought it was a topic important enough to bring to everyone's attention."

With his new band, an eagerly anticipated album and subsequent tour, that brief Black Sabbath reunion was obviously nothing more than a bit of good fun for the Oz.

"I didn't feel very comfortable onstage with Black Sabbath," Ozzy revealed after the quartet's appearance. "It was like a *deja vu*, a real double take, really frightening. You know, 'Is the acid trip still working?'" □



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# ACCEPT

Neil A. Calandra/LGI

Accept's  
Udo Dirkschneider  
and Wolf Hoffmann.





# Rock Warriors

German Greats Aim For The Top With **Kaizoku-Ban**.

by Doug Marshall

The houselights go down and the prerecorded introduction to *Metal Heart* blares out of the PA system at a level sure to register a solid six on the Richter Scale. Suddenly, a harsh white spotlight cuts through the darkness to illuminate the figure of guitarist Wolf Hoffmann as he prepares to unleash the song's first power chords. Hoffmann's six-string introduction is quickly mirrored by rhythm guitarist Jorg Fischer, bassist Peter Baltes and drummer Stefan Kaufmann. Finally, pint-sized vocalist Udo Dirkschneider dressed, as always, in battle fatigues, steps forward to add the finishing touch to the evening's first number.

Another Accept show is underway.

"We are a live band," Hoffmann explained later. "Everything we do, from songwriting to recording, is done with performing in mind. The true excitement of Accept can only be felt when you see us onstage. We love our albums, and we're very proud of the music on them, but getting onstage and letting loose is what we really live for."

Befitting Hoffmann's words, the true power and passion of Accept has finally been captured on the group's latest recording, **Kaizoku-Ban**, a live, six-song EP. From the burning power of *Screaming For A Love Bite* to the sonic punch of *Love Child*, the record presents Accept in all their in-concert glory. Recorded last September 19, in Nagoya, Japan, **Kaizoku-Ban** is something of a rock-and-roll rarity — a live album that has no overdubs and no retakes.

"The only way we felt we could capture what we wanted was to just go out and play," Hoffmann said. "We were playing very well on that part of our world tour, so we saw no reason we couldn't just record the show and let the record out. We didn't want to go back into the studio to fix any mistakes we made. We wanted to keep the feeling of spontaneous excitement the original tapes had."

The EP's unusual name reflects the band's "Get it done quick" mentality. In Japanese, **Kaizoku-Ban** means "bootleg," and is a special gift to Accept's most dedicated fans. In this era of

complex recording procedures and expensive album cover artwork, Accept decided to go against the grain, believing in the old axiom that less can indeed be more.

"We wanted to make the record look like it was a bootleg, one of those things that the real diehard fans collect," Hoffmann explained. "I think Aerosmith did something like that a few years ago, but that isn't why we did it. We wanted to make the record look as different as it sounded. Everything was done

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"Everything we do, from songwriting to recording, is done with the stage in mind."

---

very quickly. The record was actually in record stores less than three months after it was recorded. When you understand some of the problems record companies have with doing things quickly, that's amazing."

**Kaizoku-Ban** comes at a critical point in the band's career. Long regarded as one of Europe's finest metal units, Accept recorded four albums before **Restless And Wild** was released stateside in 1983. The favorable response given that collection prompted the release of the band's magnum opus, **Balls To The Wall**, a year later. In the wake of that album's success, the band launched their debut tour of America, a sojourn that changed their lives forever.

"When we first came to America, we really didn't know what to expect," Hoffmann said. "We had heard all the stories from other bands about how big and wonderful the country was, but we wanted to find out for ourselves. They were right. We began to realize exactly how many people loved rock and roll — and it wasn't always the people dressed in black leather. In Europe, you can spot metal fans a

block away because of the way they dress. In America, we've had businessmen in suits come up to us and say they listen to Accept. It really blew our minds."

The band's American experiences were reflected on their next LP, **Metal Heart**, which displayed a more streamlined, and somewhat more commercial, approach. While some of the band's longtime followers were more than a bit annoyed at what they viewed as the band "selling out" to American musical ideals, the album's rapid ascent up U.S. sales' charts proved Accept's decision has been a wise one. Now, with the release of **Kaizoku-Ban**, the group seems prepared to cement their position as some of the world's premier proponents of balls-to-the-wall rock.

"We feel we're ready to become very big," Hoffmann added. "We've paid our dues, and we know what people expect of us. We've grown a great deal over the last couple of years, and that is shown in our music. We are currently working on a new studio album which should be out by summer. But, for now, we hope everyone enjoys the live record. It shows where Accept is at the present time in terms of our live playing. It's a fun record that proves no one can play with as much power as us."

One thing Accept will avoid this time around is making an expensive video that doesn't get played on MTV or other television outlets. The band suffered a big loss last year when they invested large amounts of time, energy and cash into the video for *Midnight Mover*, the first single from **Metal Heart**. Working with renowned director Zbigniew Rybczynski, the band ended up with an avant-garde clip that only served to make viewers extremely dizzy.

"We've learned from our experiences," was all Hoffmann would say about the failed video project. "We don't make the same mistake twice. That's not to say we will no longer take chances, because that's what rock and roll is all about. But, for Accept, the immediate goal is to make as many people as possible aware of our music. We'll do anything necessary to make that a reality." □



# MAIL

You recently interviewed Jon Bon Jovi and he said, "I don't wanna be a star if it means being snobby or putting people down." Well, I saw Jon after his concert. We yelled to him, and he didn't say anything. The man's a snob.

J.P.  
Rhode Island

I'm a dedicated metal listener, but could I say a prayer for heavy metal? The oversaturation of groups is getting out of hand. They must be running a race to see who can be the ugliest, most obnoxious, loudest and most disgusting. But they're missing one thing — the music.

S. Cussan  
Dallas, TX

I'm sick of people who say women can't rock. Why should heavy metal be limited to males? Women could rock just as well as men can if they'd just give us a chance. Try listening to Lita Ford. That should prove women can rock hard and heavy.

Candi Strosaker  
Quincy, IL

Hey, y'all, what's the matter with you? We all know who's the best in metal today, and that's W.A.S.P. W.A.S.P. rules the metal world. If you don't think so, you need to clean out your ears with some TNT.

James O'Neal  
Mineral Wells, TX

The other day I went to put my **Theatre Of Pain** tape in my stereo, and was horrified to find that slot in my cassette holder was empty. I totally freaked out, and ended up crying for days. Motley Crue is the one band I really enjoy. Whoever stole that tape meant to hurt my sanity. Well, they succeeded.

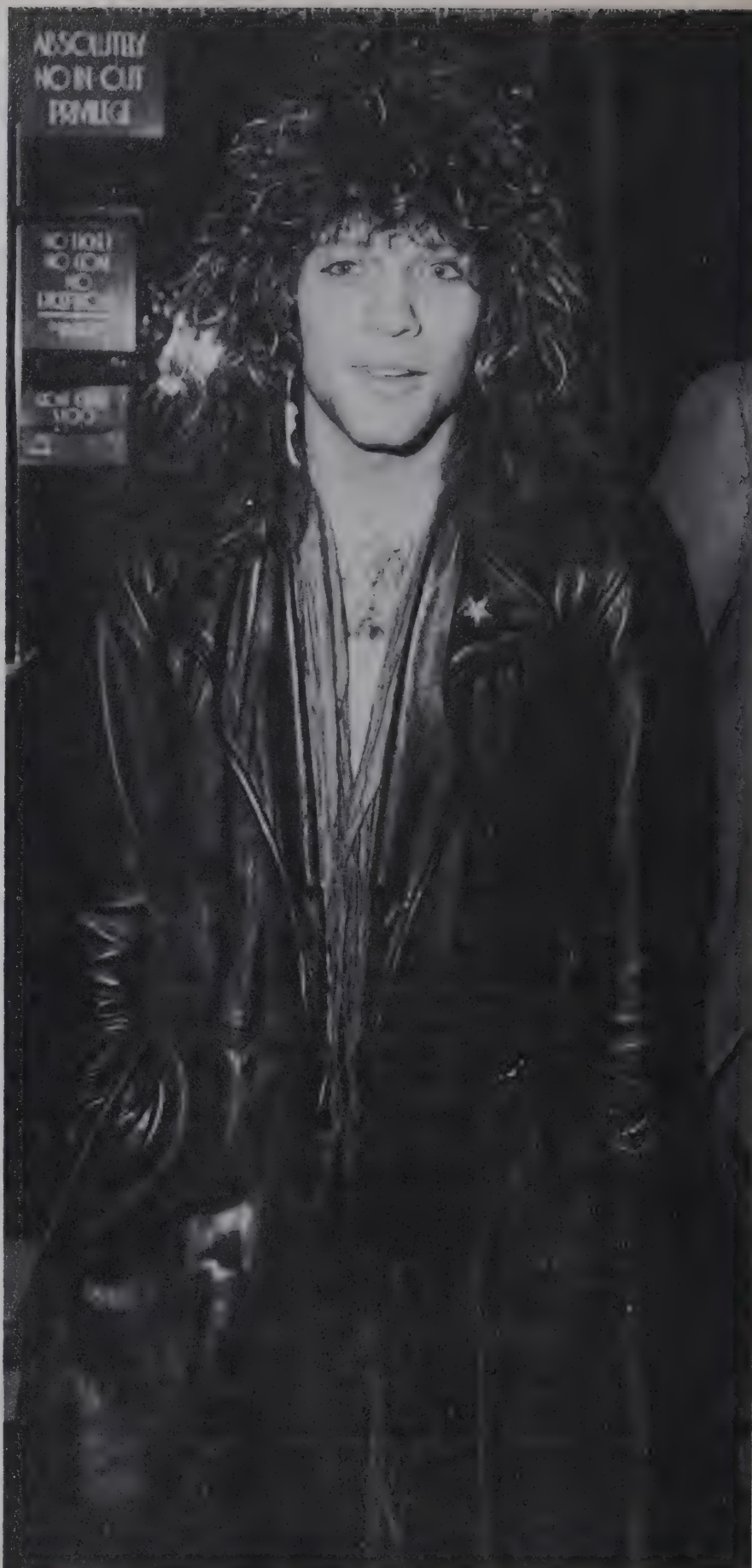
Out Of Control  
Eureka, CA

I just want to congratulate Dee Snider on his outspoken behavior in front of the U.S. Senate when the issue of record rating was discussed. I've heard people say he acted like an idiot, but I just said, "Hey, the man was obviously mad." When asked what S.M.F. stood for, Dee didn't back down — he told 'em. Anyhow, thanks Dee, for shoving it down their throats.

A Loyal Dirtbag  
Easley, SC

When I first heard about Stryper, I was totally shocked! Who ever heard of a Christian heavy-metal band, and who wants to listen to them? To my surprise, I listened to them and found out that they're not trying to be preachers, but playing good ol' honest heavy metal! Let's not put down a heavy-metal band just because of what they believe in!

Heavy-Metal Headquarters  
Brooklyn, NY



Jon Bon Jovi: One reader thinks he's a snob.

Steve Granitz/Celebrity Photo



Kevin DuBrow of Quiet Riot should rent his mouth out as an airplane hangar.

Dennis Desjardins  
Ontario, Canada

What has happened to any imagination in the names bands give themselves? I mean, really, how much thought did it take to come up with a-ha and BowWowWow? Now, when I was growing up, I listened to bands with *names*. For example, there was Led Zeppelin, Lynyrd Skynyrd and the recently re-formed Deep Purple. The only band with a decent name today is Motley Crue.

Brain Dead  
Arlington, TX

Can't Robbin Crosby of Ratt afford an orthodontist? Even my grandfather doesn't have gaps like that! Robbin would be really fine if he didn't have so many spaces in his teeth.

Lainie A.  
Houston, TX

It is very exciting to see what is happening for Queensryche here. Fans have chosen Wednesday as "Queensryche Day," and are wearing Queensryche shirts and gear. I have heard this idea has spread all over the world! What a positive impact Queensryche is having on fans. Any senators and wives reading this?

M. Valentine  
Tacoma, WA

I get **Hit Parader** home delivered, and I think it's the best thing since canned beer. Keep up the

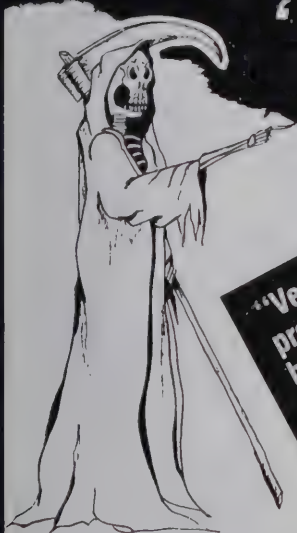


Chris Walter / Photofeatures

Kevin DuBrow: Hey, airplane hangar mouth!

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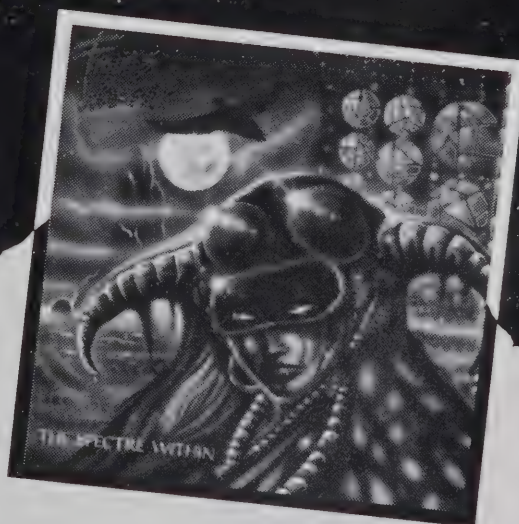
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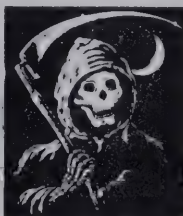
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good work, Hit Parader.

Marc Cheeley  
Yuba City, CA

Man, I just got the new Malice album, and it completely blew me away. This group really impresses me. Malice is probably one of the best new heavy-metal bands from the L.A. circuit. I hope to see articles on Malice in future Hit Parader editions.

Jan Krupa  
New York

Enough is enough! To all you who continue to rank on Def Leppard: you will soon eat your words. Def Lep is the greatest. If you think it's easy making an album after your drummer loses an arm, it's not. When Lep's fourth album comes out, you'll all be fans.

Al Martins  
Bridgeport, CT

AC/DC rules! Period! Tell Loudness to go play in Pearl Harbor!

Ottos Earl  
Shelby, OH

Tonight I called my local rock station and requested to hear some Randy Rhoads. They flat out told me, "No." I'm devastated. A feeling of sorrow is in my heart. Could it be ending? Has heavy metal finally been banned? Oh, well, I guess I'll put on a record. Who needs the radio anyway?

Daniel Lawlor  
Sacramento, CA

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Neil Zlozower

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# Heavy metal HAPPENINGS

Aerosmith's Steven Tyler explained how the band got Ted Templeman to produce **Done With Mirrors**: "I saw him on TV a few years ago, when somebody asked him if there was one particular band he'd like to produce. Without hesitating he said 'Aerosmith,' and that's the kind of thing you remember for a long time."

\*\*\*\*\*

by Andy Secher

Kiss' Gene Simmons was recently turned away from a party for Ratt in New York when people at the front door didn't recognize him. Gene tried to attend the party with members of Keel, whose album he had just finished producing, but the entire entourage was barred from entering the exclusive party. Ironically, Gene's Kiss partner, Paul Stanley, breezed into the festivities a half hour earlier and was quickly granted admission.

\*\*\*\*\*

Judas Priest's Glenn Tipton recently told **Hit Parader** the band is having problems deciding what material to include on their upcoming tour. "With as many new songs as we have, we could conceivably be onstage for three or four hours every night," he said. "That's somewhat impractical only in that we'd all be dead after four or five shows. The trick will be finding which of the new songs work well in conjunction with the Judas Priest classics. Obviously, there are certain songs that will be in our show forever."

\*\*\*\*\*

Ozzy Osbourne still believes the concept behind his new LP, **The Ultimate Sin**, is as strong as ever. "I thought of changing the title a few months ago," the Oz said. "But I realized that **The Ultimate Sin** was still the best title. I don't want to be a preacher, but to me the ultimate sin is nuclear war and it's time someone in my position spoke out about it."

\*\*\*\*\*

With the recent addition of drummer Aynsley Dunbar, Whitesnake's David Coverdale believes his band is stronger than ever. "It's more of a unit than previously," he said. "There's a commitment to what we're doing that's so intense it's almost scary. We're all determined to make Whitesnake as successful as possible, and when we set our minds on something, we usually get it."

\*\*\*\*\*



Bob Leafe

Would you have trouble recognizing this man?

## Letter Of The Month

Dear Andy,

I'm really confused. I just came back from a big record store about a mile from my home. I went in there to buy a couple of new heavy-metal albums, and was amazed at what I found. There must have been 50 albums there by bands I had never heard of. Some were on big labels, others were on smaller "indie" labels. I asked one of the guys who worked at the store which ones were good, and he said that most of them sucked. He really liked metal, but he said record companies were just putting out a lot of albums without caring if they were good or not. What do you think of this?

Kirk Bickford  
Mobile, AL

Dear Kirk,

In many ways, I agree with the salesman in your local record store. While there is more fine heavy metal available than ever, it seems like both major and independent labels are showing less and less discretion in releasing albums. With metal getting little radio airplay, it's harder for fans to know which albums to purchase. Unfortunately, the only guaranteed way of getting around this dilemma is by buying albums that are recommended to you by friends or by people you trust.



Black Sabbath's Tony Iommi is reportedly putting together a touring band to support his new solo LP, **Seventh Star**. While it is not known if Iommi plans on including Sabbath material in his solo set, Iommi's fiancée, Lita Ford, will definitely not be part of the touring ensemble.

\*\*\*\*\*

Undaunted by the relative failure of his group's recent LP, **Fly On The Wall**, AC/DC's Angus Young remains as optimistic as ever about the band's future. "What's not to be happy about?" he said with an impish grin. "We're having a lot of fun on tour, and the kids seem to really be enjoying the shows. That's really all that matters, isn't it?"

\*\*\*\*\*

Here's a clue to just how much power there is behind certain groups who are determined to undermine rock and roll. It seems that W.A.S.P. was set to open a tour with one of the biggest names in heavy metal. Only weeks before the two bands were scheduled to go on the road, several concert promoters warned they wouldn't book the headliner into their arenas with W.A.S.P. on the bill. Apparently, word was out that protest groups would picket at any show

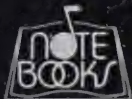


Paul Natkin/Photo Reserve

Tony Iommi: Putting together a new band.

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W.A.S.P. appeared. W.A.S.P. was subsequently dropped from the tour.

\*\*\*\*\*

Ronnie James Dio admitted to a bit of disappointment over the fact that his most recent album, **Sacred Heart**, failed to top the sales' chart position of its predecessor, **The Last In Line**. **Sacred Heart** peaked at number 29 last October, while his previous LP reached number 23 in 1984. "It is a little disappointing, but it certainly doesn't change my belief that **Sacred Heart** is the best album we've ever done," Dio explained. "Both albums were successful, despite the fact that neither radio nor MTV gave them any support."

\*\*\*\*\*

Motley Crue's Vince Neil still isn't sure when he will begin serving the 30-day jail sentence he received as a result of his December 1984 car crash. All that's known at present is the sentence is flexible, and can be served upon completion of the Crue's current world tour. "Vince is mentally prepared for it," a band spokesman said. "He only wishes he could get it over with, instead of having it hang over his head."

\*\*\*\*\*

Van Halen's new vocalist, Sammy Hagar, recently revealed a very surprising fact — he's never met the man he replaced, David Lee Roth. "Dave and I had a thing going in the press a while back where we were calling each other names," Sammy said. "But that was just like professional wrestling. I spoke to Dave once on the phone a few years ago, but we've never met. Now I'd say the chances of us meeting are more remote than ever."

\*\*\*\*\*

Who says success spoils people? Not only have Ratt's Robbin Crosby and Stephen Pearcy remained humble in the wake of the band's multiplatinum success, neither of the two even owns a home. "I got rid of my place before we started this tour," Crosby said. "What's the point of having an expensive place to live when you're never going to be there to enjoy it?"

\*\*\*\*\*

Sources close to Deep Purple say the band will return to the studio later this month in an effort to record a new album by early summer. "How fast they record will depend on how much work the guys do before going into the studio," one source said. "But the fact is that none of them are even particularly motivated to work when they're away from the band."

\*\*\*\*\*

Some of those who have heard Queensryche's upcoming LP have called it one of the greatest American heavy-metal albums of all time. While we'll have to wait a few months to check the disc out for ourselves, it seems the boys from Seattle are on the verge of fulfilling the promise made on their debut LP, **The Warning**.

\*\*\*\*\*

Keep those letters and photos coming. I enjoy seeing what you look like, so drop a line to: Andy Secher, c/o Heavy Metal Happenings, Charlton Bldg., Derby, CT 06418. □

**Ronnie James Dio: Hiding his disappointment.**



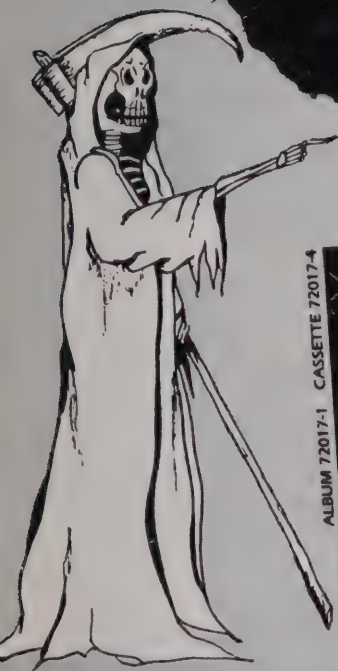
## Heavy Metal Headscratcher

Name the following musicians' previous recording units: **Cliff Williams and Brian Johnson of AC/DC** (different bands), **Juan Croucier of Ratt**, and **Paul Rodgers of the Firm**.

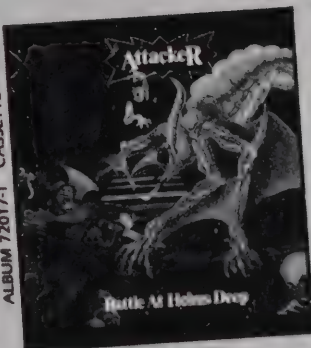
ANSWER TO LAST MONTH'S SCRATCHER: The band that featured vocalist Sammy Hagar prior to the 1976 start of his solo career was Montrose.



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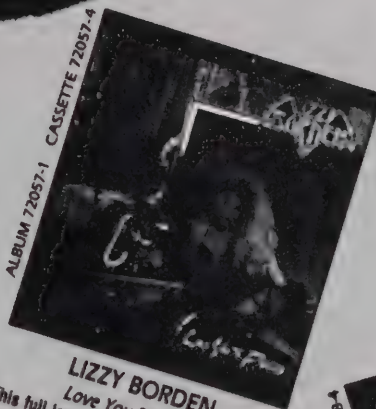
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## ATTACKER

*Battle At Helms Deep*  
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## LIZZY BORDEN

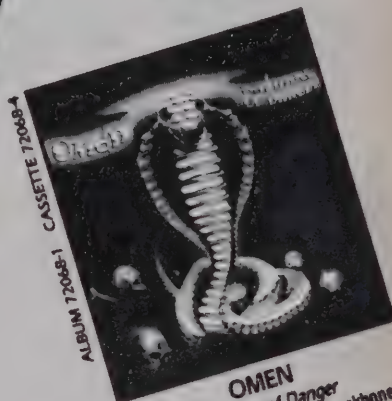
*Love You To Pieces*  
This full length LP is a follow-up to last years' successful *Give 'Em The Axe*. L.A. based, LIZZY BORDEN is outrageous, they rock and they *Love You To Pieces*. LIZZY BORDEN has the talent to join their brethren at the top of the charts.  
Andy Secher, *Hill Parader*

ALBUM 72088-1 CASSETTE 72088-4



## FATES WARNING

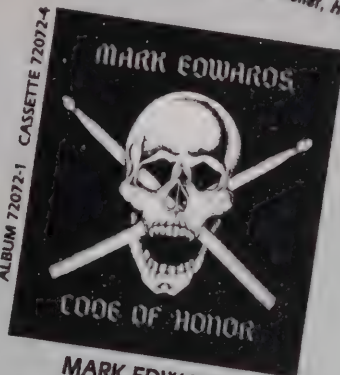
*The Spectre Within*  
This is the second release by the Connecticut-based Fates Warning. Very heavy progressive metal with haunting lyrics and melodies.



## OMEN

*Warning of Danger*  
Medieval influences are the backbone of Omen's appeal. *Warning of Danger* is their second Metal Blade release.

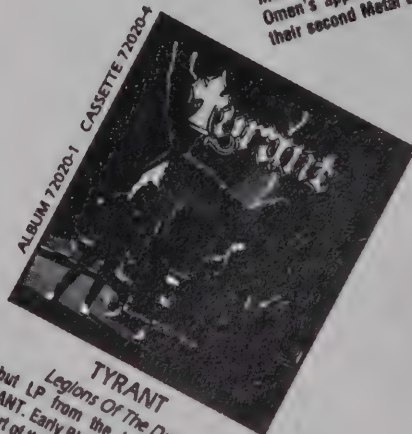
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## MARK EDWARDS

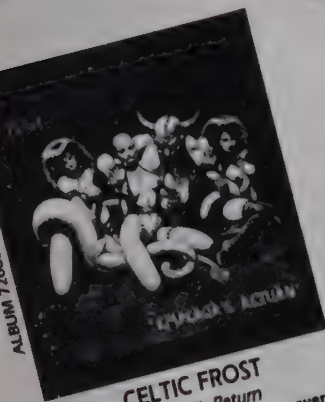
*Code of Honor*  
Mark Edwards, former drummer for Steeler and Third Stage Alert, has now started a new project. Members of the band include Claude Schnell (Dio), Tim Bogart (Vanilla Fudge and Back, Bogart and Appice) and Eric Scott (Alice Cooper). *Code of Honor*, engineered by Bill Freesh, is an instrumental record and is one of the best pieces of vinyl representing progressive metal to date.

ALBUM 72020-1 CASSETTE 72020-4



## TYRANT

*Legions Of The Dead*  
Debut LP from the L.A. based band TYRANT. Early Black Sabbath influences are part of the reason why TYRANT is one of the heaviest gothic-metal bands around.



## CELTIC FROST

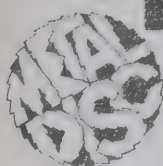
*Emperor's Return*  
"They're back and heavier than ever."  
Ralph the Reaper

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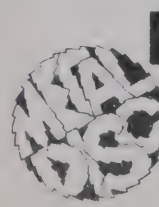
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## METAL BY MAIL

# celebrity RATE-A-RECORD

## by Charley Crespo

Vocalist Steve Grimmett and guitarist Nick Bowcott of Grim Reaper say they listen to lots of music, both at home in England and on the road. They selected the following records from a pile of 45s, and gave us their unadulterated opinions. Some songs were being heard for the first time.

### Deep Cuts The Knife, Helix

**Nick:** They've started playing it safe...

**Steve:** ... to get played on radio.

**Nick:** Helix is a very good band. I've heard them do better than this. This was done for radio.

### Bang A Gong (Get It On), The Power Station

**Nick:** I love the drum sound, and the bass break in the middle is brilliant. But I have some reservations about the guitar solo. It's lame, and it shouldn't have been put in. It sounds like he's stuck for something to do. It's a good song. They haven't ruined it.

### Love and Pride, King

**Nick:** It was massive in England. There's a hook in there that sticks in the mind, whether or not it

was through annoyance, so there must be something there. It makes me nauseous. They're a haircut band. I think he's a dick.

### Raspberry Beret, Prince & the Revolution

**Steve:** It's a bit limp.

**Nick:** Prince sounds the same, even when he's eating cornflakes. *I Will Die 4 U* is good. People should not compare him to Hendrix. Hendrix played very, very well. I'll probably be assassinated for saying this.

### Alone Again, Dokken

**Steve:** I quite like that. It's pretty strong for a slow song.

**Nick:** Can I see if there's a guitar solo on this? I like Dokken. George Lynch is one of the best new guitarists around, and Don Dokken is a good songwriter. It's very melodic hard rock. It's good. I hope the band becomes massive.

### Metal To The Pedal, Myth

**Steve:** That's awful. To start with, it's out of tune, and the singer sounds like he's trying to sing out of his range.

**Nick:** Thrash bands have the attitude of punk, and I like that. It's a live medium. It doesn't translate well on vinyl, but I'd like to see this band live. The car crash during the solo was brilliant, but if I was the guitarist, I'd be pissed off that someone in the studio did that.

# GRIM REAPER



Nick Bowcott and Steve Grimmett: "This makes me nauseous."



### *My Secret (Did Ya Get It?),*

#### **New Edition**

**Nick:** The Jacksons did this trip years ago. It sounds like Michael Jackson, and they look like the Jacksons. This has been made to make a lot of money. Awful.

**Steve:** Ashtray.

### *Sentimental Street,*

#### **Night Ranger**

**Steve:** Another one bound for radio.

**Nick:** They're massive as a result. Night Ranger are very good at what they do, but it's not for me. Brad Gillis and Jeff Watson are very good guitar players, but I wish they'd do more.

### *Summer Of '69,*

#### **Bryan Adams**

**Steve:** *Heaven* and *Run To You* were brilliant. He's written some very, very good songs. This isn't one of them, but every cut on the album will be a single.

### *We Don't Need Another Hero* (*Thunderdome*)

#### **Tina Turner**

**Steve:** She's phenomenal.

**Nick:** I like her voice. I hate the song. I was expecting more, being that it was tied in with **Mad Max**. I thought it'd have balls.

### *You Spin Me Round (Like A Record),* **Dead Or Alive**

**Nick:** How can you take a man who wears a skirt seriously? I hate it. Dreadful. I can't hear a tune anywhere.

**Steve:** He looks like Max Factor.

**Nick:** Despite all the makeup, he's still ugly enough to join Grim Reaper.

**Steve:** Aren't I ugly enough?

### *Summertime Girls,* **Y&T**

**Steve:** I like the backward snare. I like the song, myself.

**Nick:** They've never been metal, have they? I like that drum effect. I'm a Dave Meniketti fan. He's got a great voice and plays guitar very well. They deserve to be huge. It's not metal, but it's a lot better than a million things that are out there.

### *Act Of War,*

#### **Elton John & Millie Jackson**

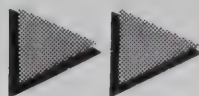
**Steve:** This song was written for someone like Tina Turner.

**Nick:** Dreadful. I couldn't hear a tune in that. The guy who played the bass must have laughed when he left.

### *Satisfaction Guaranteed,* **The Firm**

**Nick:** That's really, really disappointing because Paul Rodgers was one of my childhood heroes. The singing still sounds good, but the song is dreadful, and that's putting it politely. I don't know what happened to the guitar solo. It sounds like he was tuning all the way through. Two of the all time greats — very disappointing and funny. A waste of good vinyl. Now we'll definitely be assassinated. □

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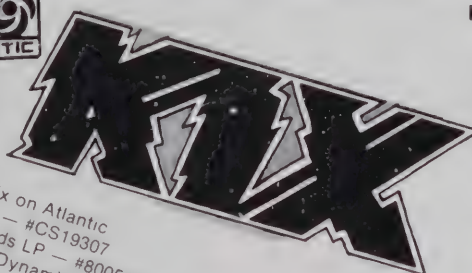
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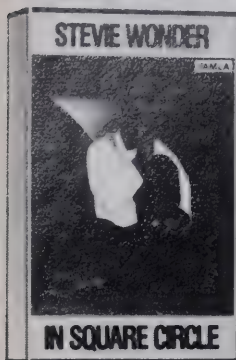
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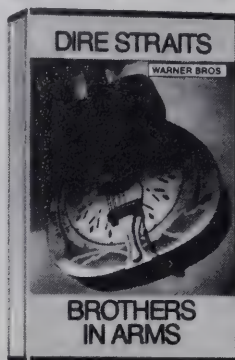




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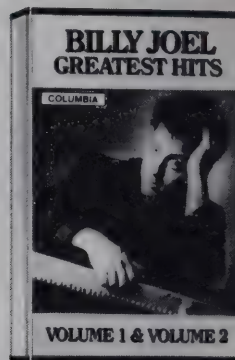
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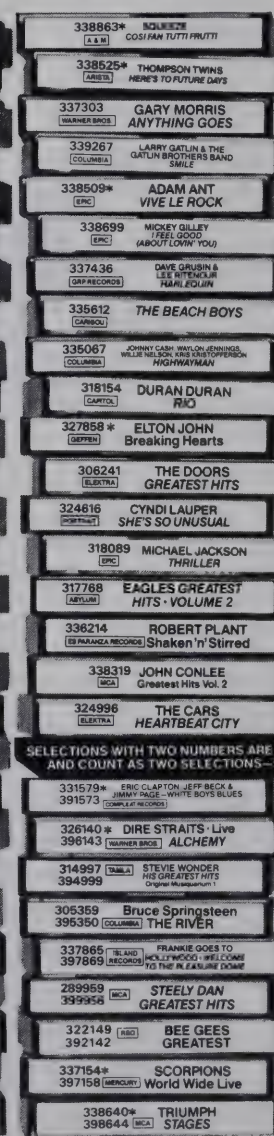
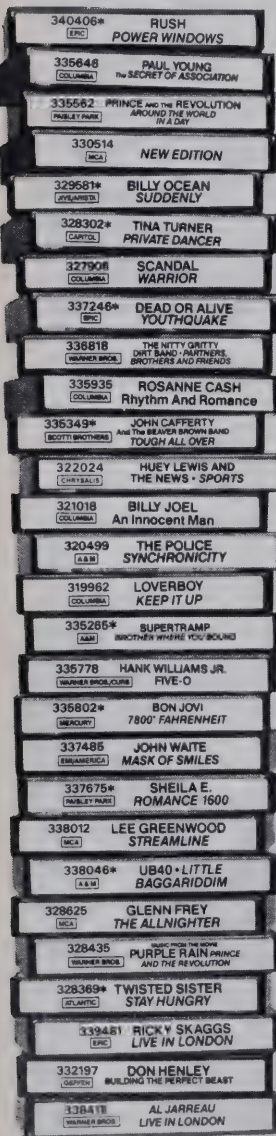
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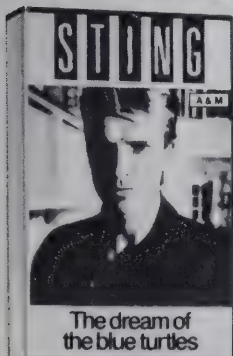
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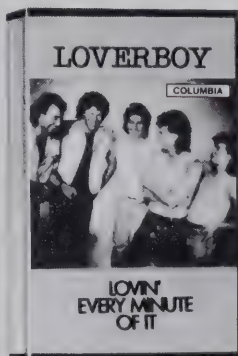
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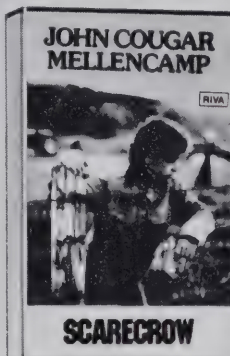
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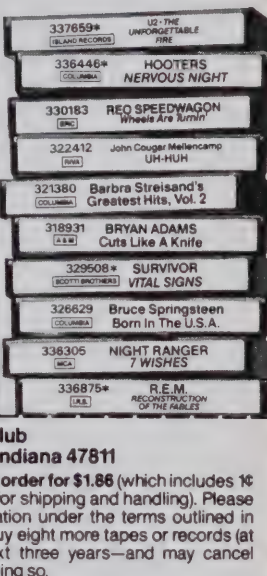
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# HIT PARADER PRESENTS

## THE WILD BUNCH

### POSSESSED



The genre of black metal has drawn more than its share of both praise and condemnation in recent days. Let's face it, either you love the music or you hate it. Out of all black-metal practitioners, one band has won nearly unanimous plaudits from all segments of the metal world. They're possessed, a group of young talented musicians who play with enough conviction on their debut LP, **Seven Churches**, to convince any skeptic that their unique style of metal is the world's most important.

### GRIM REAPER



As has been well-documented in the pages of **Hit Parader**, Grim Reaper ranks among the best of Britain's current generation of metal monsters. Both of their major-label LPs have sold extremely well, establishing vocalist Steve Grimmett, guitarist Nick Bowcott, bassist Dave Wanklin and drummer Marc Simon as one of the world's most promising bands. Their contribution to the **Wild Bunch**, *Suck It & See*, is one of the band's original demo tracks, and has never before been released in this country.



What can you say about a band who proudly bills itself as "The Partridge Family meets Black Sabbath"? This is obviously one metal group with a sense of humor. More important, however, is the fact that this California-based quintet presents its pop/metal sound with a conviction and skill that make every track on their debut LP, **Babes in Toyland** (from which the track, *Never Enough*, has been drawn for inclusion on the **Wild Bunch**) a most entertaining listening experience.



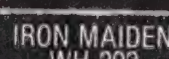
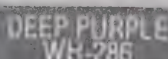
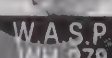
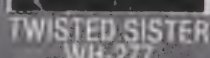
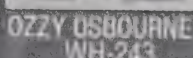
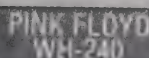
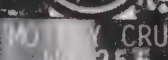
It's always helpful when a young band can rely on an established rock figure for a little extra support. In the case of Antix, a Lost Angeles-based quartet, that kind of support came in the guise of Don Dokken, who helped produce the band's debut LP, **Get Up Get Happy**. It's no surprise Dokken found Antix's music appealing, and on their **Wild Bunch** track, *Daze Gone By*, the group plays the same brand of melodic metal that made Don's group an international smash.



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# AUTOGRAPH

## Beating The Odds

by Andy Secher

*One of the most pleasant surprises of the last year was the appearance of Autograph, a hard-rocking quintet from Los Angeles. By tempering their manic metal energies with a bit of melodic charm, the group managed to land their first single, **Turn Up The Radio**, on AM playlists across the nation. At a time when radio was turning its back on rock bands with alarming frequency, Autograph turned the tide back in the metal direction. For vocalist/guitarist Steve Plunkett, bassist Randy Rand, keyboardist Steve Isham, drummer Keni Richards and guitarist Steve Lynch, that tune was a springboard which launched their debut LP **Sign In Please**, to gold status. With the release of their second vinyl venture, **That's The Stuff**, Autograph hopes to cement their position among the leaders of American pop/metal. Recently, we had the chance to talk to Plunkett and Richards about Autograph's game plan for success.*

**Hit Parader:** After such a successful debut LP, how much pressure did you feel going in to record **That's The Stuff**?

**Keni Richards:** I think we probably would have felt a lot more pressure if that first album had stiffed (laughs). Then, this would have been a real make-or-break album. But, because the first one did well, the record company gave us a lot more freedom which took off any pressure we might have felt.

**HP:** How did the record company take the pressure off?

**Steve Plunkett:** Well, the most obvious way was letting us produce the record ourselves. I'm pretty sure they wouldn't have let us get away with that if they didn't feel we were capable of doing a good job. That gave us a lot of confidence.

**KR:** Yeah. Having total control over the album was really great. It's unusual for a band making only their second LP to be given the responsibility of producing an album, but we knew what we were doing. We know, more than anybody else, what Autograph is supposed to sound like, so why shouldn't we do it?

**HP:** Did you feel like you had to come up with another song like **Turn Up The Radio**?

**SP:** We never set out to write a hit single in the first place, so that song was just another Autograph tune, as far as we were concerned. This time, we just wanted to get a bunch of strong tunes together. We figured another hit would take care of itself as long as we were happy with the material.

**KR:** We think **Blondes In Black Cars** may be the best song we've done, but this record's got a lot of great tunes on it. It's like **Turn Up The Radio** in that it's just something that came very naturally to us. I remember walking down the street in L.A. a few months back, and seeing this great looking blond chick behind the wheel of a black sports car. I said out loud that there's nothing in the world that looks as good as blondes in black cars. Before we knew it, we were playing with words for a song and working on a melody. That's how easily things come together for us.

**HP:** You've always been a very lucky band. You were on the road, touring with Van Halen, even before your first record came out. How'd you pull that one off?

**KR:** We were on the road with them, not only before our album came out, but before we were even signed to a record deal. It was really unbelievable. I had known David (Lee Roth) from the Jungle Studs, which is a bunch of guys who get together and travel all over the world. The rest of the guys knew members of Van Halen as well. A demo tape we had been working on fell into Dave's hands and, from there, we ended up going on tour with them.

**SP:** That's really the condensed version of what happened, but it'll do. Just keep in mind that we got signed after playing a gig with Van Halen at Madison Square Garden.

**KR:** That was the most memorable night of my life. What a thrill — playing Madison Square Garden, something everyone always dreams about, then signing your first record contract.

**HP:** You've had some incredible luck when it comes to touring. You went out with Van Halen last year and played with Motley Crue this year. What's your secret?

**KR:** We meet everyone at parties. When people like David Lee Roth or Tommy Lee think about a band they can have some fun touring with, they think of us. It has been incredibly lucky for us, but we figure we've been at the right parties at the right time.

**SP:** Maybe we should say we've been at all the parties all the time.

**HP:** Is it different playing before a Van Halen audience and a Motley Crue audience?

**SP:** They're not that much different. There are still plenty of pretty chicks out there, so that's okay with us. We've found out that everyone just wants to rock. It doesn't matter who the headliner is. When we were going out in front of Van Halen, nobody even knew who we were. But once we got onstage and started to play, it didn't matter. The people got up and started to party.

**KR:** We just like having a good time, and the fans can sense that. We're not making any heavy statements. We're just going onstage and rocking our asses off. I think we've developed a reputation that if you want to have fun, go see us. That's exactly the kind of buzz we want. □



Autograph: "We would have felt a lot more pressure this time if the first album had stiffer."

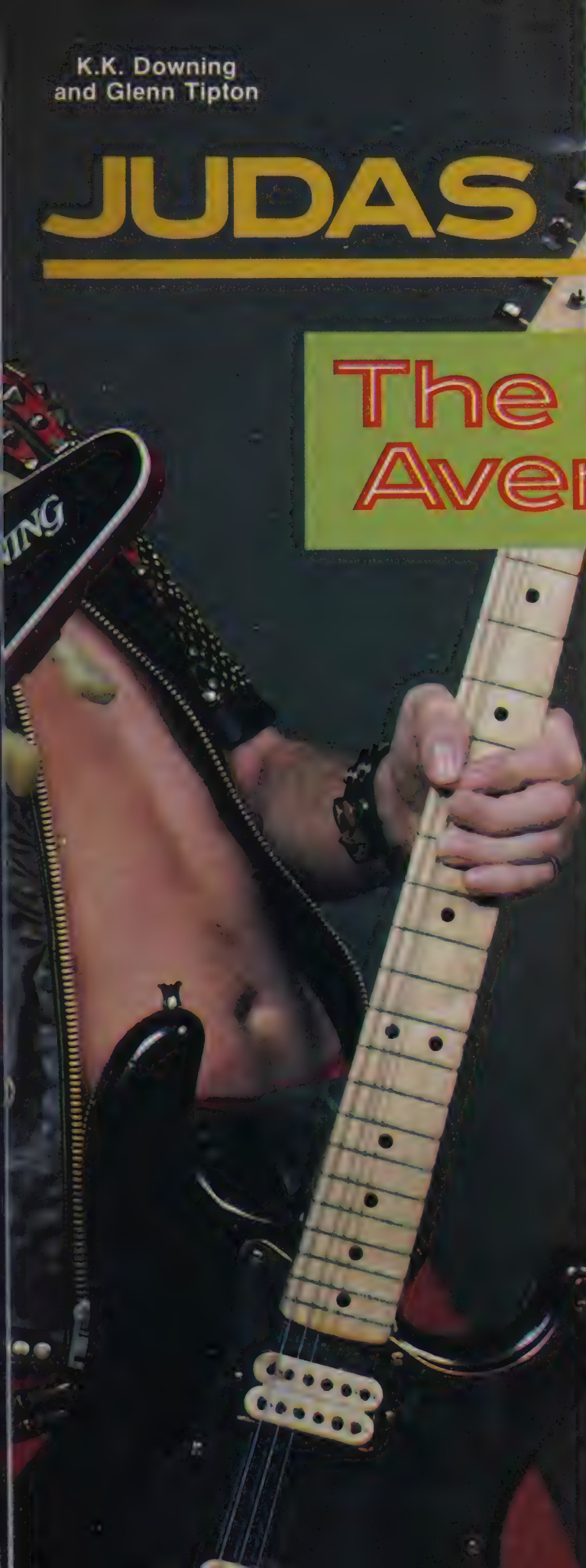
Neil Zlozower











K.K. Downing  
and Glenn Tipton

# JUDAS PRIEST

## The Metal Avengers

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**British Bashers  
Return With Dynamic  
Dose Of Metal Mayhem.**

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**by Andy Secher**

1986 PROMISES TO BE A BIG YEAR FOR JUDAS PRIEST. THE YEAR NOT ONLY COMMEMORATES THE BAND'S 10TH ANNIVERSARY AS A RECORDING UNIT, BUT ALSO MARKS THE RELEASE OF THEIR 10TH ALBUM. RECENTLY, WE HAD THE CHANCE TO TALK TO THE GROUP'S GUITAR DUO, K.K. DOWNING AND GLENN TIPTON, ABOUT THE EXCITEMENT SURROUNDING THESE METAL MONSTERS.

**Hit Parader:** It's been two years since the release of the last Judas Priest album, *Defenders Of The Faith*. Why did you take so long to release this LP?

**Glenn Tipton:** There are a number of reasons. The first one is that we rehearsed everything that went on the album for a long time before going down to Compass Point to record it. Usually, we go into the studio with three or four rather vague ideas and take it from there. Obviously, the other reason is the number of tunes we recorded this time. We recorded 18 new Judas Priest tunes, though only half of those made it onto the album,





Rob Halford



and that took a great deal of time and effort. **K.K. Downing:** Another reason is that this last year has been one of the first times we haven't been pressured to get back on the road. For years and years, we had a bit of internal turmoil from management. But since we started working with Bill Curbishly — he managed the Who for many years — the pressure has stopped. We're finally being run as a professional unit (laughs).

**HP:** Songs like *Monsters Of Rock* and *Red, White And Blue* seem like major leaps forward for the band. Do you feel that's true?

**GT:** I don't think there's any question that this is, by far, the best album we've ever done. The variety of material is incredible, and the theme that runs throughout the album — basically the history of Judas Priest — makes this a very special project for us. For example, *Monsters Of Rock* is about our fight to get away from Birmingham, where we started out. We hope it will encourage young bands, as well as tell them that they can do what we did if they believe strongly enough in what they're doing.

**KD:** It really says that if you believe in rock, you can't be stopped. It's a very uplifting message, which is something Judas Priest believes in very strongly.

**HP:** Does the fact that this is the band's 10th LP make it special?

**GT:** Of course. We tried to sum up what we've been through over the years — both the good times and the bad. But, more than anything else, we're trying to say "thank you" to the kids. They're the ones who've made us successful, and we want them to know we'll never forget that. That's why, on this album, we've tried to give them something very special.

**KD:** Not to put other groups down, but the simple fact is many times a group has only two or three good songs for an LP. We honestly feel everything is a classic track this time. We've always been very harsh in our criticism of ourselves, but we also know when we've come up with something good.

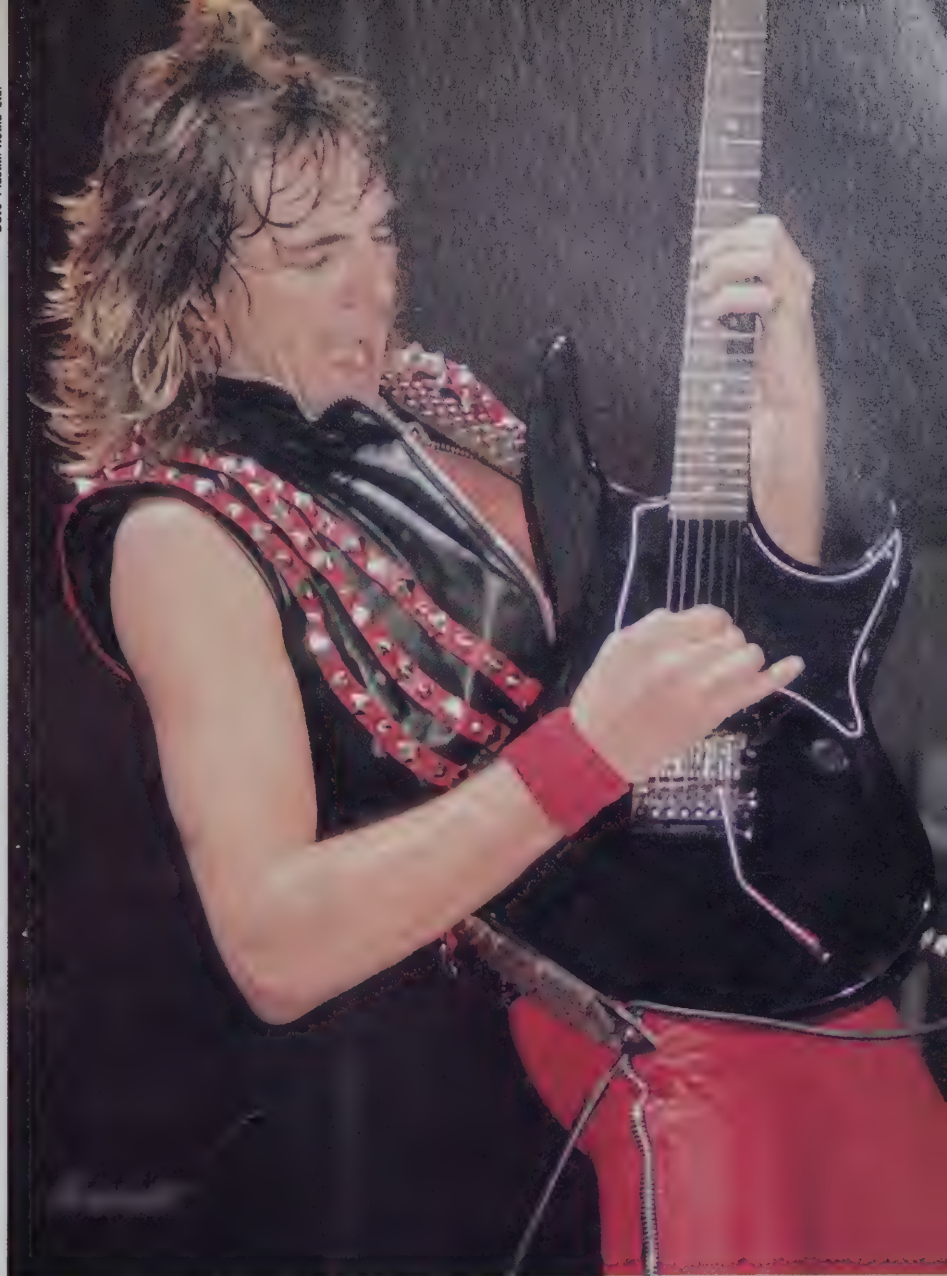
**HP:** Speaking of the Priest classics, how does it feel to be cited as a primary influence by so many of today's top young bands?

**GT:** It's great, but it's not something we've ever been particularly conscious of. It's just something that we grew into with time. It's nice to know that so many bands respect what we've done. We take a great deal of pride in the fact that, to the best of our knowledge, no other rock band has ever had a bad thing to say about Priest. That kind of respect has really been great for us over the last three or four years. It's given us a great deal of motivation.

**KD:** I'm always a little surprised when bands like Twisted Sister or Van Halen admit they once played our material in clubs. But it's a lot of fun to hear. We've always had a lot of respect for other groups, and they've obviously had that same respect for us.

**HP:** How much satisfaction have you derived from the heavy-metal revival of the last few years? After all, Judas Priest were the original defenders of the metal faith.

**GT:** We took a great deal of pride in that. You've got to remember that, before the revival occurred, we were the only heavy-metal band around. Bands like Purple and Sabbath had split



Glenn Tipton: "On this album we're trying to say 'thank you' to the kids."

up, and everyone had gone on to the so-called new wave. But we always had so much belief in heavy metal that we knew it would come back. Even when we were out there alone, we could feel the floodwaters building around us, and we knew they'd break through eventually.

**KD:** In fact, back in about 1978 — the big year of new wave — only two real rock bands toured in Britain — us and UFO. That tells you just how bleak things had gotten at that point.

**HP:** Getting back to the new album, why did you choose to record it at Compass Point Studios in the Bahamas?

**GT:** I don't really know. We got ourselves in a dock-side brawl with the locals down there. We always get involved in all sorts of adventures when we record.

**KD:** Actually, when we weren't fighting, we got some great work done down there. We had always heard Compass Point was this incredible facility where bands like AC/DC had recorded, so we figured we'd see how it worked for us. We had recorded the last two albums in Spain, on the island of Ibiza, and we just needed a little change.

**GT:** We do go to nice places, but we do it with a purpose — and that's to get the job done. If we went to record in a place like New York, there would probably be too many distractions for us to concentrate on the music. When we go to the Caribbean, we know that after we sit out in the sun for an hour or two, we can get down to work.

**HP:** After spending so much time in the studio, getting back on the road must be a relief.

**KD:** We love touring. We really weren't on the road that much in '85. That was the first time we had an extensive break from the road, and we missed it. Priest is a live band, and that will never change.

**HP:** What's the strangest thing that ever happened to you onstage?

**GH:** At one show, the kids started throwing shoes onstage. It wasn't done in anger — just in fun. At the end of the show, we counted 132 shoes. The only trouble was none of them matched. This year, we're asking any fan who throws shoes onstage to make sure they're a matched pair in our sizes. □





# RATT

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Robbin Crosby

## Revenge Of The Rocking Rodents



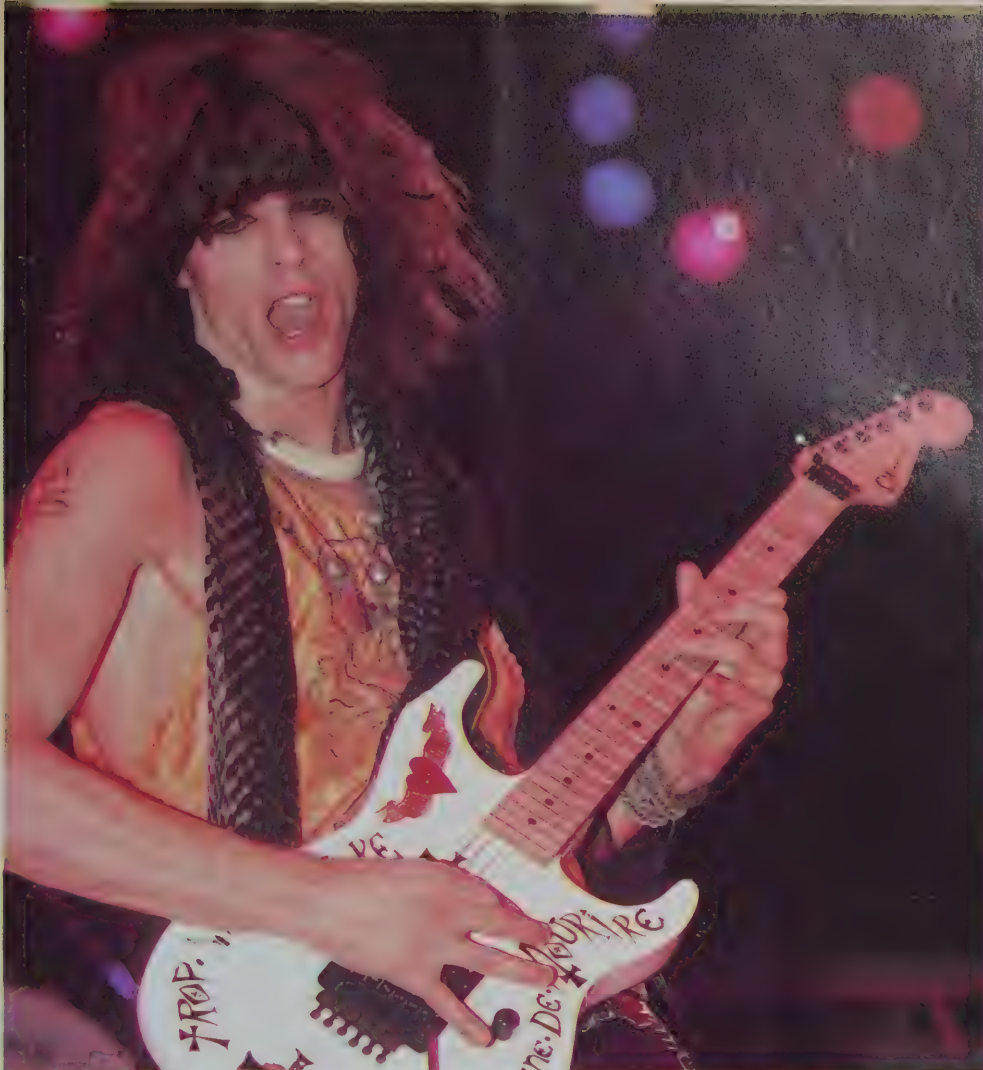
## by Rob Andrews

Life on the road isn't all glamour for rock-and-roll bands. Sure, it's a lifestyle most of us would sell our souls to live, even for one minute. But the fact remains that, despite the hordes of beautiful women, meals at the best restaurants, and nights of entertaining thousands in the biggest arenas in the world, touring can drain even the heartiest rocker. Ratt is no exception to the rule. Even though vocalist Stephen Pearcy, bassist Juan Croucier, drummer Bobby Blotzer and guitarists Warren DeMartini and Robbin Crosby aren't suffering too badly while their **Invasion Of Your Privacy** tour sells out arenas from Los Angeles to London, life isn't always a bowl of cherries.

"We're really bushed," DeMartini said with a tired smile after one of the group's intense two-hour shows. "Touring does begin to get to you after a while. We don't even get the chance to see any of the places we play. We get to a city just in time to make it over to the arena for soundcheck, then it's usually back to the hotel for a few hours sleep. Then, as soon as the show's over, it's back on the tour bus to drive to the next city. Try keeping that up for a few months, and see how you feel."

Mind you, the guitarist and the rest of the Ratt Pack certainly aren't complaining about their lot in life. The platinum success of **Invasion Of Your Privacy**, and its predecessor, **Out Of The Cellar**, has made Ratt one of the most successful hard-rock bands in the world. But the pressure of the rock-and-roll lifestyle has these Rodent Rockers paying for every bit of fame and fortune they get.

"If I can get an hour's sleep every now and then, I can keep going indefinitely," Crosby explained. "It's impossible for me to even get a full night's sleep anyway, so I've learned to adjust to grabbing a few winks when I can. Hell, I don't need any sleep anyway. Why waste time sleeping when there's always a Ratt 'N' Roll party going on? Sure, you feel a little tired every once in a while, but what's the big deal? You just wait for the next exciting thing to happen, and you get your adrenaline pumping again."



Warren DeMartini: "I haven't been pleased with what I've been doing on stage."

"We're always working or playing," Pearcy added. "There's no time for rest for Ratt. In fact, we've started writing some new songs already, and they're great. There's one called *Dance* that's one of the best things we've ever done. We'll probably take a few weeks off once we get off the road, then head right back into the studio to begin work on the next album. If you think you've heard good stuff from Ratt so far, wait 'til you hear what we're gonna come up with now."

As Pearcy indicated, success hasn't stopped Ratt's desire to keep improving. They realize that, in the ever-competitive rock world, there are always hungry, new bands waiting for the chance to knock off the top dog. To stay up there, Ratt have maintained a rigorous road regimen that allows them to continually better both their instrumental virtuosity and their stage theatrics.

"I've been working on adding new elements to my guitar solo," DeMartini said. "I haven't been pleased with what I've been doing onstage. I'm trying to incorporate more classical elements into it, and stretch it out. I could play for as long as I want to but, at the moment, I feel I've said everything I can after about five minutes."

"Warren's working on improving our musical presentation, and I'm always looking for ways to improve the show," Pearcy stated. "The stage we're using right now is one we built last year, but we're always adding new effects to turn the people on. We have more pyrotechnics now than ever, and we just added two giant Ratt 'N' Roll balloons that inflate at the end of the show. We really want to make every night feel like a party for the people who come to the show. It's their only chance to party with Ratt each year, and we want to make sure it's a night that they'll remember until we come back to their city the next time."

When your life is completely entwined in rock and roll, even the slightest diversion can present memorable entertainment. Of course, the guys in Ratt can tell you about those three chicks in Oakland who put on a show of their own backstage, or the time the tour bus broke down in the middle of nowhere. But the story Warren told involved another rodent who dropped in on Ratt recently.

"It was really funny," the soft-spoken guitarist said. "We were in our dressing room in New Haven,

Connecticut, and right before we went onstage, this little mouse popped out of the wall and sat on the arm of the couch. He wasn't scared, or anything. In fact, he was so small we didn't even think he was real at first. But then we put some Priest on the tape player, and the mouse really seemed to get off on it. He just sat there, twitching to the music. It just goes to show that everyone is a rock-and-roll fan."

"That mouse just wanted to party with Ratt," Pearcy added. "Everyone knows that wherever we are is the best party in town. That's all that matters to us. Hell, Robbin and I don't even have places to live anymore. We're committed to staying on the road with Ratt forever. This is where the fun is. I always dreamed of going on the road with a successful rock-and-roll band and playing the biggest halls in front of thousands of our friends. Now that I'm doing it, I want to enjoy every minute of it, and I am. People can tell if you're going through the motions, or if you're really into what you're doing. When people come to see Ratt, they know we're a party-hearty band. Our only mission in life is to make sure we keep the party going 24 hours a day." □





Mark Weiss/MWA

# HIT PARADER

## W.A.S.P.







Bruce Dickinson: He's begun writing material for the band's next studio LP.



Frank Tortini

# IRON MAIDEN



# Quest Of Honor

by Winston Cummings

Iron Maiden has always done everything their own way. Ask them if they care about radio airplay, and the answer is a resounding "NO." Inquire if they give a damn about getting their clips on MTV, and the most you might receive is a bemused smile. Still, the Maiden Metal Machine has reached the top of the rock world by defying just about every rule ever written and, according to Messrs. Steve Harris, Dave Murray, Adrian Smith, Bruce Dickinson and Nicko McBrain, that's the way it's always going to be.

**Hit Parader:** What is it that makes Iron Maiden so different — the band able to succeed on its own terms?

**Steve Harris:** I think it comes from the fact that we're a live band more than anything else. When people come to see us, they know we really mean what we're doing. We always put every drop of energy we have into the show, even if we're not feeling that well or if the equipment is acting up. The fans sense our commitment, and they respond to it. That's why things like radio airplay aren't that important to us. The fans know what they're getting from Iron Maiden at all times.

**HP:** Maiden's influence seems to be getting more and more pervasive. Everyone from pop groups to thrash-metal bands are citing you as a major influence. How do you react to that?

**SH:** I can understand that. We walk a very fine line with a lot of the music we play. We do play very fast and loud at times, but there's also a great deal of melody in what we do. I don't think we'll ever lose either aspect, but there are times, especially onstage, when we have to be careful we don't go over the edge. There's a temptation to just let go when things are going so well, and you can feel the excitement. That's when I'll turn to Nicko and say, "Hey mate, hold back just a little." If I didn't do that, we'd run the risk of the music becoming just a lot of noise without the subtleties our fans expect.

**HP:** Since Maiden's performances differ from one night to another, how difficult was it to pick the tracks you used on *Live After Death*?

**SH:** It wasn't difficult at all because we knew the shows we were going to use on the album. It only required us going back and listening to those performances very closely. Actually, our original intention was to record and use only the performances from Hammersmith Odeon. After all, London is home, and it would have been very special to us if we could have used those tapes as the LP. The simple fact is, however, that after we recorded the Long Beach shows for the video of *Live After Death*, we could hear we were playing better at that time. Perhaps the average listener wouldn't be able to tell one performance from another, but we've always been very self-critical. In our hearts, we wanted the album to be from Hammersmith, but the L.A. performances were just better.

**HP:** A lot of bands have shied away from releasing live LPs in recent years. What prompted Maiden to release *Live After Death*?

**SH:** The idea of releasing a live LP has always been very exciting for us. It's perhaps the ultimate Iron Maiden album. I've been looking forward to it for a long time, and I know the fans

have as well. As I said earlier, we've always considered ourselves a live band, and the chance to do a live recording that captures the energy and excitement of one of our shows is one of the big thrills I've had. If it was possible, I'd love to try recording an album of new material live, sometime in the future. You know, write new songs, rehearse them, play them in front of a crowd, then release the new tracks in album form. I don't know how practical that would be, but it would be fun to try.

**HP:** Would that be something you'd like to try on the next album?

**SH:** The next album will definitely be a studio LP. I might want to try it the other way, but I don't know about how the other people involved with the band would feel.

**HP:** Since Maiden is such a touring band — on the road for a year at a time — it must be difficult for you to adjust to being home.

**SH:** Actually, I'm enjoying it quite a bit. I have a

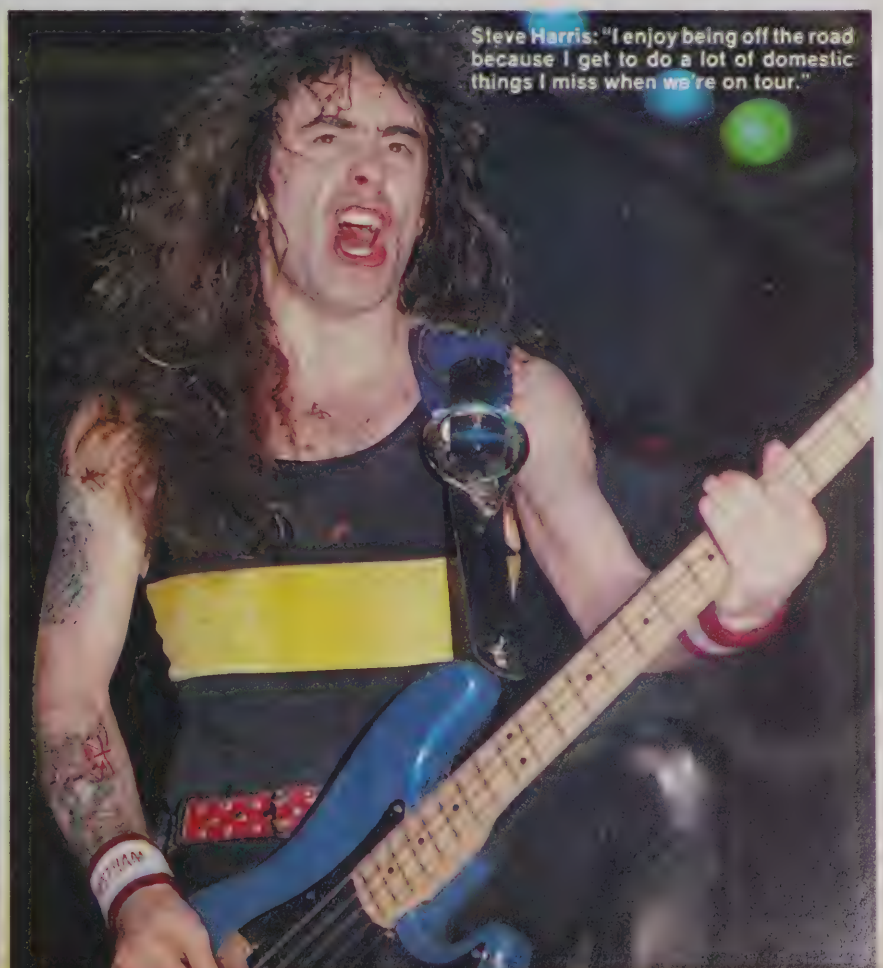
very big house outside London, and I enjoy the opportunity to do a lot of the domestic things I never get to do when we're on tour. I have two Great Danes that I enjoy walking and, of course, I have my wife and our baby, who I enjoy seeing on a daily basis. I really haven't had a chance to be around the house and family for a long time, so I'm making the most of it.

**HP:** How long do you feel you can keep it up before your rock-and-roll blood starts pumping again?

**SH:** I'm not really sure. I'm enjoying myself at the moment, but some of the guys are already calling up and saying they have to start playing again. We've tried to work out a compromise by putting all the gear in one of our spare rooms and, a couple of times a week, getting together and having a go at it. That way, we'll stay sharp, and it will give everyone a chance to use up a little extra energy. By doing that, we're living the good life. We're getting a chance to play without the rigors of going on the road. Of course, we'll miss the audience's feedback, but we enjoy each other's company, and we'll have some fun working on new material until we're ready to start another tour.

**HP:** Do you ever want to undertake another tour the size of the *Powerslave* extravaganza?

**SH:** At the moment, that's hard to say. If you were to ask me if I wanted to leave home right now and spend the next 14 months touring the world, the answer would probably be "no." But who knows? We may get so excited about the next album that we'll choose to stay out a long time again. With Iron Maiden, we like to leave as many options open as possible at all times. □



Steve Harris: "I enjoy being off the road because I get to do a lot of domestic things I miss when we're on tour."



# AEROSMITH



Aerosmith (left to right): Joe Perry, Brad Whitford, Joey Kramer, Steven Tyler, Tom Hamilton.

## Street Fighting Men

by Judy Wieder

It was an overcast, icy morning in Boston, and Steven Tyler and Joe Perry were throwing things into their suitcases. For the first time in years, Aerosmith was off to tour the world with their original lineup intact, a new, enthusiastic label behind them, and a hitbound album, *Done With Mirrors*, soaring up the charts.

"I'll tell you one thing we learned," Tyler said, with no apparent malice, "The minute you leave the stage for any reason, the way we did, somebody else will be dancing in your spotlight!" After 15 years





of instability, platinum-selling highs and drug-induced lows, Tyler and Perry know what they're talking about. Could two of those spotlight-stealers be, by any chance, Ratt and Motley Crue?

"Well, I did go to see one of Ratt's and Motley's shows," Tyler said smiling, "and they looked great onstage. I think that when they get more songs, they'll be even greater. I love how they're dressing. I was looking at Nikki Sixx's wardrobe backstage while we were shooting the shit, and he dresses exactly the way I dressed. I guess the strongest compliment is when somebody imitates you, right? If they rocked and rolled a little bit more and had the songs, they'd really be something."

Something Ratt's Robbin Crosby had said came to mind: "Maybe people are comparing us to Aerosmith, but there was a time Aerosmith

had to live with everyone comparing them to the Rolling Stones."

Perry picked at his well-worn jeans and sighed. "All any of this shows is that whoever comes up with these things hasn't learned much over the years," he said. "They say it for lack of a better way to view a band. Aside from the things that some of the guys in Ratt wear, I don't see much similarity. Look, those guys were in our audience when we were onstage. Of course they were influenced, just as we admired the Stones from their audience many years ago."

"The similarity between us and the Stones, back in the old days," Tyler said, "is that both lead singers might have bought their lips from the same store!"

"And we both play the blues," Joe added, "only Aerosmith stole it firsthand, though both bands stole it from the same people — black Americans!"

Having let infighting, personnel changes and drug problems run their destructive course for years, today's Aerosmith is celebrating their rediscovered love for one another with a carefully executed album produced by Ted Templeman of Van Halen fame.

"Ted spent a lot of time under the board!" Perry said, laughing. "We'd be saying, 'Where's Ted?' and he'd be under the control board, drinking carrot juice because he thought it was the latest health food of the day, or something. He's kind of eccentric. It was funny because he's a hardcore West Coaster, and we're hardcore East Coasters. Often, we didn't understand each other's lingo. We'd talk about the same thing for hours before realizing we were actually in agreement!"

"But it worked perfectly," Tyler enthused. "We had written so many songs before we arrived in Berkeley to record that Ted had to help us pick the ones for this album. We finally decided to just go in, put them all down, and pick what was right for this LP. Ted used to *hide* the red recording light so we didn't know it was on. We'd be playing along and everything would be fine, and we'd say, 'Okay, let's put this one down,' and Ted would say, 'Come on in here and have a listen. We've already recorded it!'"

After spending years on Columbia Records, both Perry and Tyler seem thrilled to be a part of Warner Brother's "Tiffany" label, Geffen. "Now I'll get a chance to be a movie star!" Tyler announced. "Yes, posi-fucking-tively! I'm really looking forward to it. At least I can do some background voices for their cartoons."

What about Perry?

"He is a cartoon," Tyler quipped.

Seriously, folks, the boys will be writing some tunes for David Lee Roth's first feature film. Dave's already showed them the story boards, and talked to them about songs for certain scenes.

During an interview with Aerosmith, one can't help asking how Perry and Tyler get along now. A year ago, Perry had said the two of them were like brothers who'd had enough of each other for a while. But, he had said, he didn't think those problems would come up again for at least another 10 years.

Perry still feels that is true. "Yeah, yeah, we're fine now. When things get a little tough, we both step back a bit."

"The way I look at it today," Tyler explained with seriousness, "is that there were drugs and people in Joe's immediate life at one particular time, and myself and the rest of the band felt we weren't talking to Joe. We were talking to somebody else. That also holds true for me when I'm under the influence of drugs. I'm no longer myself either."

"The dumbest things we said to each other were taken as insults. Then one particular day came around, and it was before a show, and we were talking about our women, and it got way out of hand!" he continued. "We needed a vacation, some time off, but we didn't take it. That might have saved us. But instead, it was 'Fuck you! I don't want to play with you again!' But the years have healed all that shit. Also, we were getting very fucked up before we went onstage. We never dreamed we were hindering our music, but really, there *is* a time and a place for it."

"We'd always been a drinking band," Perry admitted, "but when you're working on your second fifth of Jack Daniels — that's a problem! There's just no way you can play as well."

Perry's definitely getting more pleasure playing onstage with the band now than he's ever gotten before.

"Oh yes, that's true. It turns me on to look around and see the guys onstage with me," he said.

"Oh?" Tyler laughed.

Perry considered, "Yes, my pants definitely get tighter when I'm onstage with Aerosmith!" □



# VAN HALEN

## A New Beginning

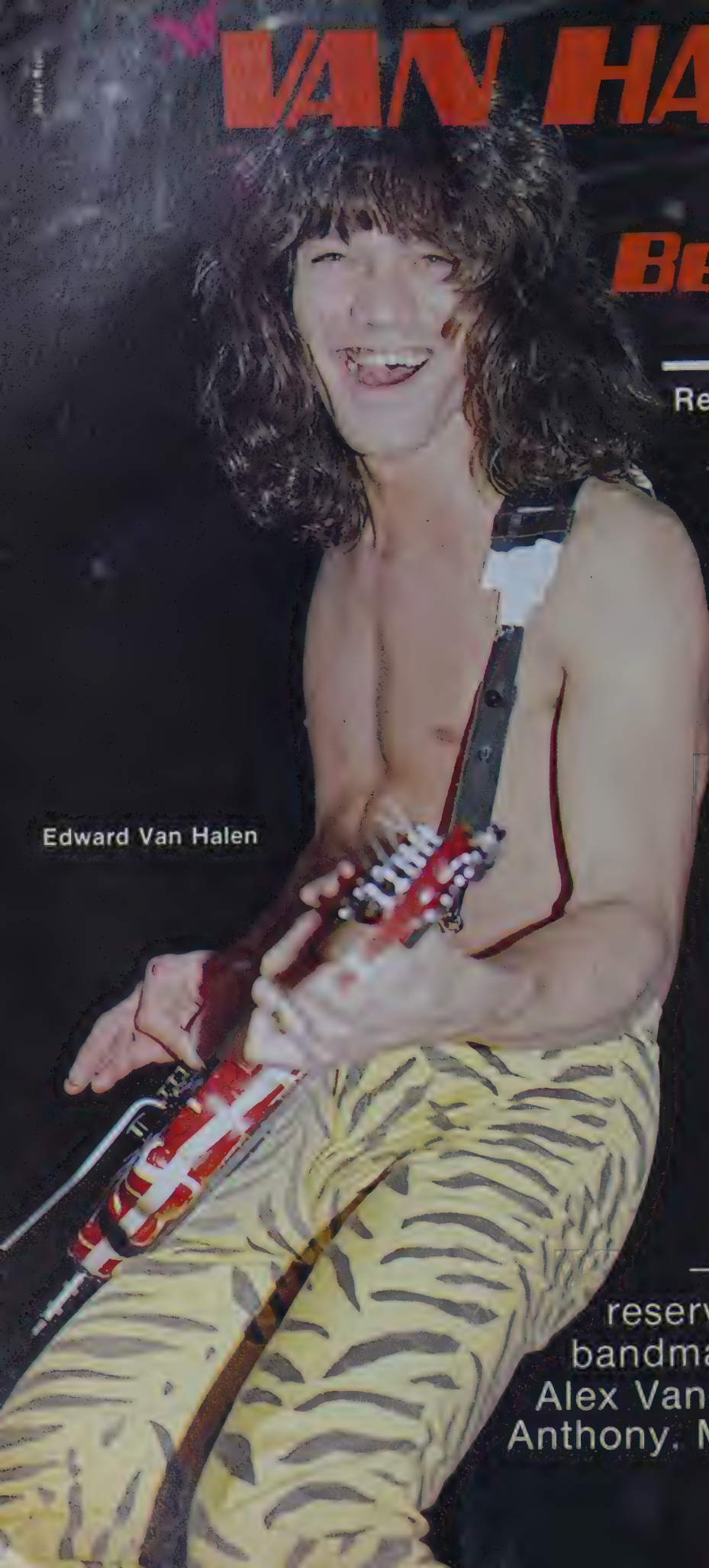
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Realigned Quartet Reveal  
Plans For Success.

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by Andy Secher

Upon arriving at Edward Van Halen's famed "5150" home recording studio on the outskirts of Los Angeles, visitors are instantly struck by both the opulence and, shall we say, the funky charm. Outside the split-level studio — which doubles as an exercise room and band hangout — are parking spots reserved for Edward and bandmates Sammy Hagar, Alex Van Halen and Michael Anthony. Michael arrives first



Edward Van Halen



in a sleek, black Porsche, and apologizes that his "real" car is in the shop getting a window fixed. Next comes Hagar, pulling his shiny, red Maserati next to Edward's black and gold Lamborghini. The sight would make any car enthusiast or fast-lane lifestyle drool with envy.

Once inside the studio, however, the extravagance of the autos is replaced by a fundamental approach to living that would make **The Odd Couple's** Oscar Madison proud. Empty beer cans, half-filled bottles of Calvin Cooler, magazines and instrument catalogs litter the floor and cover a motley array of amps, instruments and broken chairs. Adjacent to this room is a tiny bathroom adorned with a huge poster of — you guessed it — Van Halen. It's an old poster, though, and the face of Mr. David Lee Roth has been conveniently x-ed out with black tape.

"There's only one reason that poster's up there," Edward said with a mischievous grin, "and that's because we have a big hole in the wall. It certainly isn't up there for our egos. Hell, I don't want those faces staring at me for no reason when I'm taking a piss."

The casual atmosphere of the facility perfectly reflects Van Halen's relationship these days. The band is loose, having "more fun than ever," according to Alex. Hagar's arrival on the scene has turned VH from a group seething with internal turmoil into a band that constantly laughs, cracks jokes and speaks optimistically about the future.

"The fact is we never really got along that well with Dave," Alex explained. "Once we got offstage, he went his way and we went ours. That was something that became hard to deal with. Our split was very amicable. There was no anger involved. It was just that Dave wanted to become a Celluloid Hero, while the rest of us wanted to make music. Having Sammy in the band has been great. There's a magic we felt from the very first time we got together to jam. On top of that, he's a great guy who has an even sicker sense of humor than we do."

"What we have now is the real Van Halen," he added. "Sometimes you have to drive a Volkswagen before you can appreciate a Porsche. The music we've been able to come up with recently, with Sammy in the band, has been incredible. He really opens up a lot of new musical horizons for us."

While it often seemed like Roth was more interested in partying than in creating inventive rock and roll, Hagar's presence provides seemingly endless opportunities for this new-and-improved Van Halen. A gifted guitarist and songwriter, as well as a vocalist supreme, Slammin' Sammy has reenergized the musical desires of the entire band.

"Things are wide open for us now. We can do anything we want," Edward stated. "All the limits we might have had because of what Dave could handle are gone now. It's great to know whatever we might want to try is okay, and that we won't have somebody complaining every time we want to experiment a little."

"No one in this band plays differently now that I'm in the group," Hagar added. "And I'm too damn old to change. No one asked anyone else to change to meet their needs. We realized what each of us could bring into the music, and tried to make the most of it. Yeah, I play guitar, but I'm not ashamed to admit that Edward is 10 times

the guitarist I am. I didn't really even pick up a guitar while we were in the studio recording the album. I'm here to contribute what's needed. I'm sure as hell not trying to take over."

Many rock pundits had predicted some friction between Hagar's strong-willed personality and Edward's equally dynamic presence. So far, however, the two have fit together perfectly.

"We didn't put any demands on Sammy, and he hasn't made any demands on us," Michael Anthony said. "It's just a partnership that works. It's as simple as that. People may find it interesting to read about problems and conflicts, but we just don't have any. We're a team. Each of us is willing to give everything we've got to Van Halen."

"Sammy is a very distinctive singer, but Van Halen has always been a pretty distinctive band," Edward added. "Together, we're very, very distinctive. Our music together doesn't sound like Sammy on his own, and it doesn't

sound like old Van Halen. It's fresh and it's new."

But just what continues to motivate Van Halen? After all, as Alex freely admitted, the band's members already have enough money to live well for the rest of their lives. Why did they put up with the hassles and the arguments of the Roth era and why do they now choose to continue?

"The basic reason is that we're musicians," Alex stated. "That's what we do best, and that's what we enjoy doing. That was the reason we had a parting of ways with David. He became more interested in movies than in music. That's not for us. It never has been and it never will be. Right now, Van Halen is bigger and better than ever before. We can't wait for the fans to hear what we've come up with. It really is magic." □

**NEXT MONTH IN HIT PARADER READ ALL ABOUT THE NEW VAN HALEN IN AN EXCLUSIVE COVER STORY INTERVIEW.**



**Sammy Hagar: "I'm not ashamed to admit that Edward is 10 times the guitarist I am."**

Jeffrey Meyer



# CAUGHT in the act

by Hank Thompson

Time works in mysterious ways in the world of rock and roll. For some bands, the passage of years means a disintegration of both skills and popularity, while, for others — like Heart — time only improves their musical flavor as it would a fine wine. With the success of their most recent LP, simply entitled *Heart*, the Wilson sisters, Ann and Nancy, have proven to be among the most resilient members of the rock fraternity. That point was made perfectly clear on the group's recent international tour, where the new "improved" Heart displayed stylish good looks and hard-rocking charms.

"We knew this was going to be an important tour for us," guitarist Nancy Wilson explained. "With the album doing so well and with our videos getting a great deal of exposure, we felt we had to do something special. Heart has always taken a great deal of pride in its stageman, so coming up with something that was both fun to look at and fun to play on was pretty easy."

Using a multitiered stage that gave each of the band members ample room to move about, Heart's live presentation blended high-tech appearance with raw rock power. Kicking off their 90-minute set with *Never*, the latest hit from Heart, the band swiftly shifted back and forth between new material and old favorites like *Barracuda* and *Magic Man*. Heart had the capacity crowd eating out of their hands from the very first note.

While the Wilson sisters gave bandmates Howard Leese (guitar/keyboards), Mark Andes (bass) and Denny Carmassi (drums) the opportunity to showcase their skills, the crowd had obviously come to see Ann and Nancy weave their magical musical web. Dressed in long flowing robes, the sisters cut dashing figures onstage, and proved it's possible for beauty and talent to go hand-in-hand.

"We were never particularly trapped in the 'They're pretty, but can they rock?' syndrome," Nancy stated shortly before going onstage. "We were lucky that the first impression most people got of us was a musical one, not some steamy publicity pictures. We've never downplayed our appearance, but we never wanted it to be the key to our success. Too many bands seem to think just looking good is enough."

Despite Nancy's sensual stage demeanor and high-flying guitar histrionics, the undisputed star of the evening was the raven-haired Ann. Her powerful voice seemed to effortlessly shift gears from the subtlety of the

acoustic *Dog And Butterfly* to the wrenching energy needed to combat the slash guitars of *What About Love*. While she occasionally seemed surprisingly nervous during her between-song conversation, the singer appeared sincerely appreciative of the crowd's frenzied response.

"We never take a crowd for granted," she explained. "How could we? They're

the ones who have to inspire us each night. They've made the effort of coming to the show. It's inconceivable to me how any performer could give anything but everything they've got at every performance. Besides, we really enjoy playing our set. The fans can tell when you're going through the motions. That's something they know will never happen with Heart." □

Nancy Wilson: "Too many bands seem to think just looking good is enough."



# SUPER ROCK T-SHIRTS & POSTERS



**Iron Maiden**  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



**Motley Crue**  
V-D-C-T-J-S-P-B-  
A-X-E-K-Y-Z-G



**DIO**  
V-C-T-J-S-P-A  
X-E-B-K-Z-G



**Twisted Sister**  
V-D-C-T-J  
P-A-K-E-G



**Bon Jovi**  
P-T-J-K-A



**AC/DC**  
D-T-J-S-P-A-X  
E-B-K-Y-Z



**David Lee Roth**  
P



**Randy Rhoads**  
T-J-P-A-K



**Van Halen**  
T-J-S-P-A-X-E-K-Y



**Ozzy Osbourne**  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



**Paul Stanley**  
P



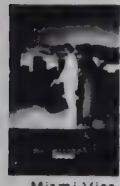
**Scorpions**  
D-C-T-J-P-A-E-Y-X



**Madonna**  
D-T-S-P-A-K



**Aerosmith**  
P-T-S-J



**Miami Vice**  
P-T



**Jimmy Page**  
P-J



**Billy Idol**  
T-J-S-P-A-X  
E-K-Y-Z



**Bryan Adams**  
P-J



**Led Zeppelin**  
V-D-C-T-J-S-P-A  
X-E-B-K-Z-G



**Power Station**  
P-T-A-K



**Robert Plant**  
T-J-P



**KISS**  
V-D-C-T-J-S-P  
A-X-E-K-Z-G



**Judas Priest**  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



**U2**  
D-T-J-P-D-A-X-E-K



**Accept**  
D-C-T-J-P-A-X-E



**W.A.S.P.**  
V-D-C-T-J-S-F  
A-X-K-Z-G



**Ratt**  
V-D-C-T-J-S-P-A  
X-E-B-K-Y-Z-G



**Raven**  
P-T

## MORE OF YOUR FAVORITE ROCK STARS

Asia ..... T,J,P,E  
Go-Go's ..... T,J,P  
James Bond 007 ..... T  
Clint Eastwood ..... T,J,P  
Quiet Riot ..... P,J,D,T,Z,X,Y  
Bruce Springsteen ..... S,T,J  
Dokken ..... T  
Metallica ..... P,K,J  
Black & Blue ..... T  
Krokus ..... T,J,S  
Y & T ..... T,P,K,J  
Black Sabbath ..... T,J,P,D,S,C,A,X,E,B  
Huey Lewis ..... T,J,S,C,P  
Grateful Dead ..... T,J,S,P,A,E  
Lynyrd Skynyrd ..... T,J,C,P,A  
Rolling Stones ..... T,J,P,A,X,E,K  
Jimi Hendrix ..... T,J,S,D,P,A,X,B  
Pink Floyd ..... T,J,C,S,A,E,Y,P  
Adam Ant ..... T,J,S,P,A,D,E  
Rush ..... T,J,S,P,D,Z,X,Y,A,E  
38 Special ..... T  
Police ..... T,J,C,P,D,A,X,E,B,K,Y  
Sting ..... T,P,J  
The Doobie's ..... T,J,P,D,A,X,E,B  
Night Rangers ..... T,J,S,C

John Waite ..... I  
Madam X ..... T  
Rough Cut ..... T  
Hellion ..... T  
Man 'O' War ..... T  
Triumph ..... T,J,C,P,A  
Glenn Frey ..... T  
Duran Duran ..... T,J,S,C,P,Z,X,D,Y,A,E,K  
The 3 Stooges ..... T,J,P  
New Edition ..... T,P  
Sammy Hagar ..... T,J,S  
Chicago ..... T,J  
WHAM ..... T,P,Z,A  
The Beatles ..... T,J,P,B,X,D,A,K,E  
Billy Squier ..... T,J,P,A  
STYX ..... J,S,E  
Boy George & Culture Club ..... T,J,P  
Journey ..... T,J,E,P,A,Z,Y  
David Bowie ..... T,J,P,D,A,E  
The Clash ..... S,T,J,P,E,X  
Apolonia ..... P  
Jim Morrison ..... T,J,S,P,A,E,B,K  
The Who ..... T,J,P,E,A,X,Z

Slade ..... T,S  
Hall & Oates ..... T,P,K  
John Cougar ..... T,P  
Paul Young ..... T,S,P  
Tina Turner ..... T,P  
Kick Ass ..... T  
British Flag ..... T,J,B,A,E,D,Z  
Skull ..... T,B,A,E,X  
Heavy Metal Rules ..... T,J  
Long Live Rock & Roll ..... T,X  
Pretenders ..... P,S,C,E,A  
Bruce Lee ..... T,J,P  
Genesis ..... P,E,J,X  
Prince ..... P,T,J,A  
Deep Purple ..... P,A,T,J,K  
Cyndi Lauper ..... P,A,T  
ZZ Top ..... P,T,J,S  
Power Station ..... P,T  
Bryan Adams ..... P,J  
Joan Jett ..... P,T,J  
Zeppelin ..... T,J  
Rainbow ..... T,J  
Pat Benatar ..... P,T,J,A  
Grim Reaper ..... K,T,B

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- ☐ ☒ Buttons ..... 2.00
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- ☐ ☒ Enamel Pins Full Color ..... 3.75
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# Rimport REVIEWS

Rating system: \*\*\*\*\*=excellent \*\*\*\*=very good \*\*\*=good \*\*=fair \*=poor

by Andy Secher

## Anthem, Anthem

The country to spawn the best young metal bands in the last few years isn't Great Britain, nor is it the United States — it's Japan. Sure, America has produced a glut of young metal practitioners, but one listen to Anthem's debut disc shows that quantity will never be a substitute for quality. Rallying around the guitar skills of Hiroya Fukuda, the powerhouse vocals of Eizo Sakamoto, and the pounding rhythms of drummer Takamasa Ohuchi and bassist Naoto Shibata, Anthem blend the metal attack of fellow countrymen Loudness and Earthshaker with their own brand of rock-and-roll dynamite. The results, on tracks like *Wild Anthem* and *Turn Back The*

*Night*, prove this is a band to listen for in the future.

Rating: \*\*\*\*

## Running Wild, Gates To Purgatory

It's no news to readers of this column that we've had our share of run-ins with black-metal bands. Maybe it's a built-in prejudice against negative lyrical messages, or simply the inability to deal with mindlessly pounding guitars. That said, we concede Running Wild manage to pump their black-metal LP, *Gates To Purgatory*, with a surprising amount of excitement and skill. While cuts like *Soldiers Of Hell* and *Diabolic Force* will make many shake their heads in confused wonderment, other tracks — most notably *Victim Of States Power* — show some semblance of melody.

Rating: \*\*\*

## Ruffians, Ruffians

Will there ever be an end to the parade of heavy-metal bands from California? Sometimes it seems like everyone living in the Golden State has traded in his sports car for a Marshall stack. But, as the old saying goes, it never hurts to try, and that's exactly what Ruffians, a Berkeley-based quintet, do. True, tracks like *Fight For Your Life* and *Wasteland* employ every hard-rock cliché ever invented. Nevertheless, vocalist Carl Albert, bassist Dan Moura, drummer Luke Dowman, and guitarists Craig Behrhorst and Chris Atchison brand their tunes with an infectious energy that makes their six-song EP a fast-paced and entertaining listening experience.

Rating: \*\*\*

## Destruction, Infernal Overkill

Destruction, a German power trio, call their music "speed metal," and speedy it is. Unfortunately, speed alone can't compensate for a marked lack of talent. On the band's LP, *Infernal Overkill*, one would be hard-pressed to distinguish one of the eight musical selections from another. Numbers like *Death Trap*, *Bestial Invasion* and *Black Death* not only have pretty funny titles, but blend together in a faceless melange of metal mangling.

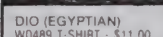
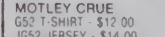
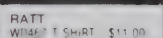
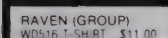
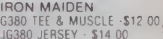
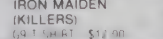
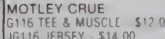
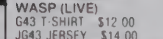
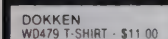
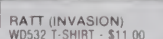
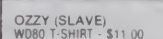
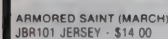
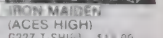
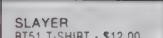
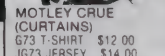
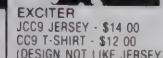
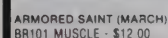
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# LED ZEPPELIN



## Exclusive Interview

The immortal Zeppelin (left to right): Jimmy Page, John Bonham, Robert Plant, John Paul Jones.

**"I never pictured Led Zeppelin the way many fans today seem to see us — as some sort of patron saints of rock and roll."**

**by Rick Evans**

No band in rock history can ever hope to approach the sonic majesty attained by Led Zeppelin during their decade-long reign as kings of heavy metal. Together, Jimmy Page, Robert Plant, John Paul Jones and the late John Bonham were the ultimate rock machine — a band capable of churning out gut-wrenching anthems like *Whole Lotta Love* as easily as they produced eclectic masterpieces like *Stairway To Heaven*. Now, for the first time, bassist John Paul Jones, has stepped forward to shed some light on the mysterious, exciting and always bombastic unit, the mighty Zeppelin.

**Hit Parader:** It's been six years since the end of Led Zeppelin. Looking back, have you begun to get some perspective on the important role the band played in rock history?

**John Paul Jones:** Not really. The only way I can do that is by hearing what those around me say. Sometimes I'm taken aback a little by the reverence shown the group. I'm not saying we weren't a very special band, but I never pictured us the way many fans today seem to see us — as some sort of patron saints of rock and roll.



**HP:** How did it feel at Live Aid to get back onstage with Plant and Page after such a long hiatus?

**JPJ:** Actually, it felt quite natural. When I looked around and saw the same faces as always, it seemed like it was the day after our last gig at Knebworth, not six years later. There was always a very strong feeling between all of us onstage, and that's the sort of thing that doesn't disappear.

**HP:** Of course, the question on everyone's mind is if there will be more Zeppelin reunions in the future?

**JPJ:** We have thought about getting together every once in a while to do something special, and I'm sure if the proper occasion arose, we would do it. But it really hasn't been formally discussed. After all, everyone is very involved in his own projects at the moment. Jimmy and Robert have successful solo careers, and I'm involved with writing contemporary classical music with computers. We don't want to compromise what we've worked the last six years to create.

**HP:** But like that James Bond movie, you'll **Never Say Never Again** when it comes to Led Zeppelin.

**JPJ:** That's exactly it. But it would be a bit of a sham for us to hire another drummer, and set off on some Led Zeppelin's Greatest Hits tour. That would be awful. If we were to do something together, it would have to be like Live Aid, where there was a special environment and a special reason to get together as Led Zeppelin.

**HP:** It seems like so many legendary bands from a decade ago — Deep Purple, ELP — have

gotten back together again. What do you miss most about the Zeppelin days that might inspire you to get back together?

**JPJ:** I guess it would be the camaraderie between musicians. Sometimes I miss the opportunity to bounce new musical ideas off people I respect as musicians, even though working alone has its benefits. One thing I certainly don't miss is touring for half the year or more. It's incredibly time-consuming to be on the road. You may only play for two or three hours a night, but the rest of your time is taken up with traveling or waiting for the show to begin.

**HP:** Speaking of the road, was there a single highlight, and lowlight, you recall from the Zeppelin days?

**JPJ:** Well, there were so many highlights, it's hard to pick one. But I do remember this one show we played — I don't even remember where — when, at the very end of the set, after we had finished *Stairway*, people suddenly started lighting matches and holding them in the air. First there was one, then a couple and, before long, the whole arena was being lit up by matches held aloft. It sent chills up and down my spine.

**HP:** And a low point?

**JPJ:** Thankfully there weren't many. There was one night in Pittsburgh, when all these fans dressed in hardhats literally stormed the stage minutes after we went on. I think they came to the arena to have a rumble — they didn't care about the music at all. Another night I'd prefer to forget was in the Silverdome in Pontiac, Michigan. There we were, in front of 60,000



Larry Busacca/Retna Ltd

**John Paul Jones:** He recently returned to recording with a movie soundtrack, *Scream For Help*.

fans, and the barricades had been set up so far from the stage that we literally couldn't even see the front row. I kept thinking to myself, "These poor people. They should have just stayed home and listened to the albums."

**HP:** Recently, a book came out called *Hammer Of The Gods* which portrays Led Zeppelin as a rather depraved lot with sexual and drug debauchery going on constantly. How accurate is that representation of the band?

**JPJ:** That's a very nasty little book. There are snippets of truth mixed in with a lot of other things. What emerges is a very cloudy and very somber view of what Led Zeppelin was like. The thing that bothered me most was that there was no humor in the book, and if there was anything that Led Zeppelin had plenty of, it was humor. We were having the time of our lives.

**HP:** Was there any friction between band members? With all the attention paid to Page and Plant, did you and Bonham get upset at times?

**JPJ:** Not really. I'm very content to play my role in the background. In fact, I prefer it that way. Perhaps the only time it bothered me was when I'd see photo essays done on the band and only two members were featured. I once asked a photographer why there weren't any pictures of me, and he said it was because I never had any spotlights on me. That was one thing I did change. It wasn't so much for my ego. I figured people might as well see me onstage.

**HP:** You just released the soundtrack album for a movie called *Scream For Help*. Jimmy Page appears on it while Robert Plant does not. Was there a reason for that?

**JPJ:** A very simple one. Jimmy's a brilliant guitarist who can make his style fit a variety of musical styles, which is what I needed. Robert's voice is so distinctive that I didn't have any songs he could work on. Maybe the next project I work on, I'll write something specifically for Robert's voice. We'll have Jimmy play guitar, and we'll just have a go at it. That would be fun. □



**Plant and Page today:** "There was always a very strong feeling between all of us on stage."



# Lout to LUNCH

by Jodi Summers Dorland

Each month *Hit Parader* goes out to lunch with a noted rock and roll performer to see if food really does make the man. This month's lunch muncher is Twisted Sister's incomparable Dee Snider.

PMRC. You've seen the initials, but do you know what they stand for? PMRC is short for the Parents' Music Resource Center, a group also known as the Washington Wives. They're a bunch of U.S. Senators' wives who decided rock and roll may be hazardous to your health. They think you should be warned before you buy a release by the likes of W.A.S.P., Twisted Sister, Frank Zappa or even John Denver.

"I said in front of the PMRC that I don't believe the majority of parents in this country honestly care about their kids," declared this month's *Out To Lunch* victim, Twisted Sister's main man Dee Snider after his testimony at the record-rating hearing by the Senate's Commerce Committee. "The danger at hand is not the music. It is that parents are not talking with their kids. They are not open with them about sex and about drugs, and the kids are escaping into this imaginary world of sadomasochism, bondage and devil worship. They're not really into it. It's just a fantasy — a horror movie. I was just like the kids today. I listened to AC/DC and Black Sabbath, and it didn't affect me one bit," he grinned, exposing two teeth filed into pointy, little fangs.

The PMRC figured that Snider, with his long-haired looks and authority-defying videos, was the perfect personification of everything they disliked about rock and roll. But little did they know that Snider is more similar to the committee members than they'd ever dreamed. Brought up in a Christian household, Snider is happily married, as well as a loving father. And he doesn't drink or do drugs. The only difference between Snider and the committee members is that his business is rock and roll.

"I'm pleased I kicked the shit out of them on their terms," said the singer. "I went in knowledgeable. They expected me to come in and act like an asshole, but everything that Tipper Gore (the wife of Tennessee Republican Senator Robert Gore and the head PMRC-er) and the Senate accused me of, I disproved.

"Unfortunately, the whole experience made me feel very unhappy about our government," he continued. "Someone asked me how I felt about being at the Senate, and the word that popped out of my mouth was dirty. Not 'cause I was dirty, but this was supposed to be a fair hearing. They started out speaking about how wonderful the PMRC is and how rotten rock and roll is. You call that fair?"

Another witness at the hearing was Frank Zappa. Known to be leftwing, educated, outspoken, and basically off-the-wall, Zappa vehemently opposes the PMRC and its hoped-for legislation. The surprise musical defense, however, came from music's most all-American boy, John Denver. He also is adamantly against government intervention in our First Amendment rights.

"I'll kick the shit out of anybody who ever says a bad word about John Denver," stated Snider passionately. "His was the most devastating testimony of all. He walked in using words like 'Golly, gee-whiz, what an honor and a privilege to

be in this wonderful country, and gentlemen, I am so pleased and excited to be here, but sirs, we cannot have any censorship whatsoever.' He went on to say that *Rocky Mountain High* was banned and that they wouldn't put the movie title, *Oh! God*, on the marquee. He even defended heavy-metal bands saying, 'What are we afraid of? Some bands that are just singing songs? Have your children got it together?'"

Snider's mainstream media debut has had one pleasant side effect — the publicity he received because of the testimony. Daily newspapers have begun running editorial cartoons about this living comic-book character, and Johnny Carson is cracking jokes about Twisted Sister. Even some adults think he's adorable.

"The celebrity status I've achieved is something I've never in my wildest dreams imagined," he said, obviously delighted. "Parents, grandparents, black, white, yellow and blue — they all know who I am. Upper-class women with full-length mink coats come over and ask for my autograph for their husbands. I know they don't have my album. I've become like the Elephant Man. It's like, 'Let's take a picture with the Elephant Man, let's kiss the Elephant Man.'" □

## DEE SNIDER



Dee Snider: "I'll kick the shit out of anybody who ever says a bad word about John Denver."



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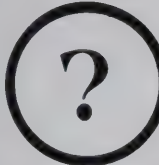
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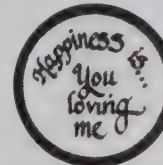
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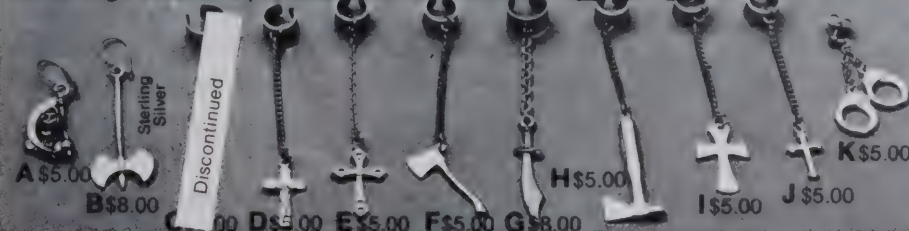
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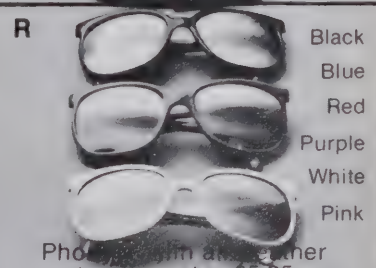
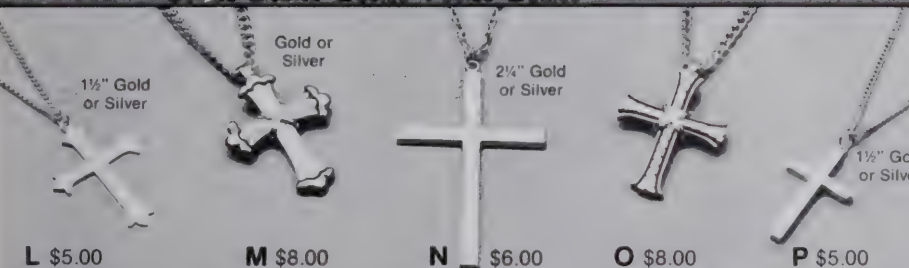
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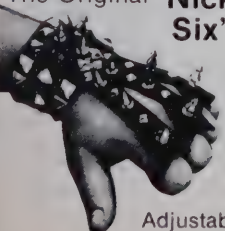
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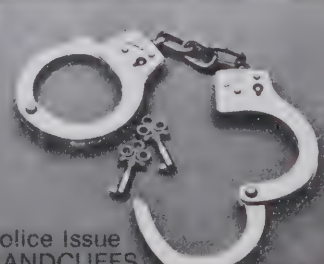
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# DEF LEPPARD



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Joe Elliott (left) and Phil Collen: "It makes me laugh to think there are some people who say, 'Ha! They can't write their own songs.'"

---

**"We aspire to perfection. We don't want to put a record out every nine months."**

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## by Beth Grant

When you hear the name Def Leppard, what automatically comes to mind? Obviously, the fact that their last album, **Pyromania**, was a great LP that sold six million copies. Then, you begin to think about the little details of that LP, like the fact that it was released just about three years ago. Pretty soon, you're not far from wondering why lead vocalist Joe Elliott, guitarists Steve Clark and Phil Collen, bassist Rick Savage and drummer Rick Allen are so sluggish when it comes to releasing records.

"We've always upheld the belief that we don't want to put out a record every nine months," Elliott stated candidly, with not a trace of defensiveness in his voice. "We'd much rather put out a record every two or three years that's of really good quality."

The Theory Of The Long Wait may sound reasonable — after all, bands like Led Zeppelin and the Who took a lot of time between their releases — but, as we know, this particular delay was not really the Lep's choice. The saga of the time period from the end of their last tour to the release of their new album is a twisted tale of bad happenstances. Fortunately, though, the boys have come through it all with flying colors, each deserving merit badges for patience, courage and determination.

The drama surrounding Def Leppard's new LP began simply enough in May 1984. The band went to a cottage near Dublin, Ireland with **Pyromania** producer, Mutt Lange, to begin preproduction on the disc. This time around, the Leps had the money, time and record company support to write the album at their leisure. "The songwriting style has

changed a little," said Elliott. "Phil's input is better than Pete's ever was (Collen replaced guitarist Pete Willis during **Pyromania's** recording). Steve (Clark) will always be the major songwriter, but he's really encouraged Phil a lot. He doesn't just sit down and say, 'I want to write all the songs.' In fact, Steve's written everything with Phil in the same room; so Phil's probably involved in eight of the 10 songs on the album.

"Basically, we wrote everything while all of us sat around a table with a piece of paper in front of us and the guitars turned down really low. Then, whoever chucked in an idea, be it Rick (Allen) or Sav (Rick Savage) or me or Mutt, we'd play with it. Steve, for example, would come up with an idea and Mutt would say, 'Change that 'round,' 'Use this,' or 'Do it in another key.'

"It makes me laugh to think there are



some people out there who look at us and say, 'Hal They can't write their own songs.' That isn't true at all. Even if it was, I'd much rather be involved with an album that sold six million copies and was co-written with a producer, than one that sold 200,000 copies that wasn't."

After coming up with songs like *Armageddon It*, *Gods Of War*, *Fractured Love* and *Animal* the band progressed to the next step. They decided to record the album at Wisseloord Studios near Amsterdam.

"We simply were not able to record in Great Britain because the taxes are too high," Elliott explained. "Holland offered us good working conditions with sophisticated technology. Plus, the studio belonged to our record label, Phonogram, who redid parts of it for us. Also, it was a very tranquil spot, so we were able to concentrate on our work without interruption. If we needed some excitement, we went to Amsterdam. But when we're in the studio, work comes first."

By then, the time was midsummer 1984, and Def Leppard was all set to begin work. But Lange had to finish up his work on the Cars' **Heartbeat City** LP, a constantly delayed project. When he finally wrapped it up, Lange was exhausted, and on the verge of a nervous breakdown. That, coupled with additional problems proved too stressful for Lange, and he backed out of producing Def Leppard's fourth album.

Undaunted, the quintet began to explore other possibilities. They considered top producers like Ted Templeman, Mike Stone, Phil Collins and Trevor Horn. But, as Elliott pointed out, "You've got to book those guys years in advance. You can't just get in touch with them two weeks before you start."

Finally they found Jim Steinman, the man who had risen to fame by working with Billy Squier, Bonnie Tyler and Meat Loaf, among others. Steinman, who happened to be looking for a new project to occupy his time, was recruited in September, two months behind schedule. But, even after they began working together, things did not run as smoothly as expected. Indeed, the Steinman/Leppard alliance was not meant to be.

"We did about eight backing tracks with Jim, and then scrapped them," recalled Elliott without hostility. "Almost everything had to be done again, and even the things that went down were our decision. Jim never overruled us on anything. If he said a certain take was good and we said it was bad, we'd do it again."

"Steve and Phil wanted to get rid of Jim two weeks after he started," the singer continued. "But I just kept saying, 'Give the guy a chance.' In the end, it made me look like a right asshole. But it was only fair to let him get to the vocal stage of things."

When the band finally got around to splitting with Steinman, they were five months behind schedule, and frustrated

by the whole producer mess. As a solution, they decided to produce the LP themselves, with the help of Nigel Green, the assistant engineer for their mega-hits, **High 'n' Dry** and **Pyromania**.

"I never envisioned us producing ourselves," admitted Elliott. "I thought it might be the one thing that would lead to us falling out. It's always been dead important to us that Leppard is a friends' situation. We want to keep the elements of why we started — five mates who can still go into the same bar and look each other in the face after seven years."

No sooner had the quintet gotten started on their second round of recording when they were hit by their most severe and highly publicized setback. At 12:50 p.m. on New Year's Eve, while driving his new Corvette from his home in Sheffield to his parent's home in Dronfield, Rick Allen lost control of his car and subsequently lost his left arm.

Needless to say, everyone, especially his bandmates, were distressed by the situation. Questions arose: Would Def Leppard stay together? Would Allen still be an active member? Would he be able to tour? Miraculously, however, everything has worked out as best it could. According to a Leppard publicist who recently bumped into Collen and Allen in Paris, the drummer was lighting cigarettes on his own and cracking jokes about his newly inherited lot of difficulties.

"Rick is in great shape at present," said an obviously amazed Elliott. "He even came and did backing vocals after his

accident. He has accepted the fact that he has one arm, and he never even got depressed over it. On tour, he will be playing a drum kit that was specially designed for him."

"The way it will work is that the parts he'd normally play with his left hand will be played by his left foot which will be tapping a computer which has six or seven pedals. With the computer, he will be able to activate the tom-tom, for example, automatically. Rick will be able to play drums like before, but with a totally different technology than the classic drum kit, which is exactly how the set looks. The only difference is that, this time around, Rick will have to wear a shirt, whereas before, he'd always go bare-topped."

Through crisis after crisis, Def Leppard has persevered, and with the release of the fourth album in their eight-year career, they appear stronger than ever.

"A lot of musicians, when they become successful and finally have some money in their pocket, think they don't have to put forth as much effort," Elliott concluded. "The quality of their songs is clearly inferior to the work that made them great. It's as if they are no longer capable of going through the pain. As far as we are concerned, we are not going to fall into that trap. We aspire to perfection. We realized that what we did on **Pyromania** was close to perfect, and the new record is definitely on the same level, at least according to my ears." □



"We'll never fall into the trap of not thinking we have to put forth as much effort as before."

Mark Weiss



# JOE LYNN TURNER

Former Rainbow Vocalist Sets Off On Solo Career.

by Andy Secher

It's taken Joe Lynn Turner a decade of recording, touring and sweating to get to where he really wants to be. Sure, he's toured the world and sold millions of albums as the voice of Rainbow's final incarnation, but it wasn't until the recent release of his first solo LP, **Rescue You**, that JLT achieved something truly fulfilling.

"Hey, I'm not saying that being a member of Rainbow wasn't fun," he said. "But there were aspects of being in that band that were rather difficult to deal with. At the moment, I don't have the fondest regard for them. They really held me

up for the last couple of years. I was under contract to them. They promised to try to help launch my solo career once Ritchie (Blackmore) decided there was more money to be made in reforming Deep Purple than in keeping Rainbow going. But I learned they were feeding me a crock of shit. They didn't want to help me at all. All they did was keep me from signing a solo deal, and they didn't even have the decency to pay me any Rainbow royalties in the meantime."

Fortunately, things look brighter for Turner at the moment. With his Rainbow problems behind him, he has gathered together a first-rate rock ensemble, including former Foreigner keyboardist Al Greenwood, ex-Rainbow drummer Chuck

Burgi, ex-Pat Travers Band bassist Barry Dunaway and former Steve Winwood Band guitarist Bobby Messano, to record his first solo venture. While Turner stresses the project is definitely a band, his face and voice are what the record company wanted as the group's central marketing vehicle.

"We were going to call the band 'Jolt,' which is a play on my initials," he explained. "But the guys at the record label said, 'Hey, we signed you, we want your picture on the cover.' The guys in the band understood. They know they're just as important to the music as I am. Hell, I wrote most of the songs with Al, and his keyboards really give us a great sound. To me, he was Foreigner's sound when he was in the band. I look at **Rescue You** as the record Foreigner always wanted to make. It rocks, but it's got a lot of soul and a lot of great tunes."

Judging by tracks like *Losing You* and *Young Hearts*, Turner and band — along with the assistance of renowned producer Roy Thomas Baker — have successfully mined the styles of Journey, Foreigner and a plethora of other mainstream rock attractions. That's not to say Turner doesn't affix his personal musical stamp to each and every number. But even he is quick to admit that the middle of the rock road is where he feels most comfortable.

"I want to get songs on the radio," the singer said. "We have to break down certain barriers before we can really rock hard. But I've always loved singing ballads as well as singing rock. You certainly can't call Rainbow songs like *Street Of Dreams* or *Stone Cold* heavy metal. They rock, but with a lot of melody. That's what this band's music does too. I'm out to prove you can still be a successful rock-and-roll band without having to rip sheep apart onstage."

Ironically, just as Turner's solo career is beginning to take off, the specter of Rainbow once again looms on his horizon. It seems that Joe's former management — the guys who ran Rainbow and now, Deep Purple — have come up with the idea of putting together a special Rainbow double-album set. Each of the first three sides would feature one of the band's former vocalists — Turner, Ronnie James Dio and Graham Bonnet — while the fourth would include unreleased studio tracks and single "B" sides. To say the least, Turner isn't thrilled with the idea.

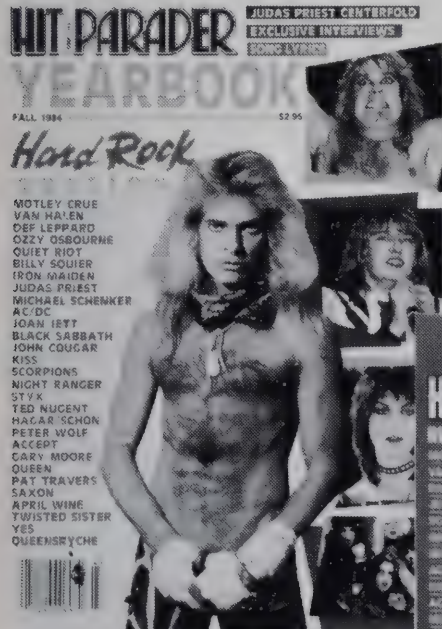
"Those guys are only interested in money," he said. "I think they'd sell their souls if they thought there was a buck in it. I certainly don't want that album coming out, and I don't think Ronnie or Graham do either. Maybe all the former members of Rainbow — all 3,000 of us — will have to rent a hotel and sit down and figure out a way of stopping this project. Those people weren't around to help me when I needed them, so I'm certainly not going to do anything to make their lives any easier. Rainbow is the past. Things are going too well for me to have that thrown in my face now." □



Joe Lynn Turner: "I don't have the fondest regard for the guys involved with Rainbow."



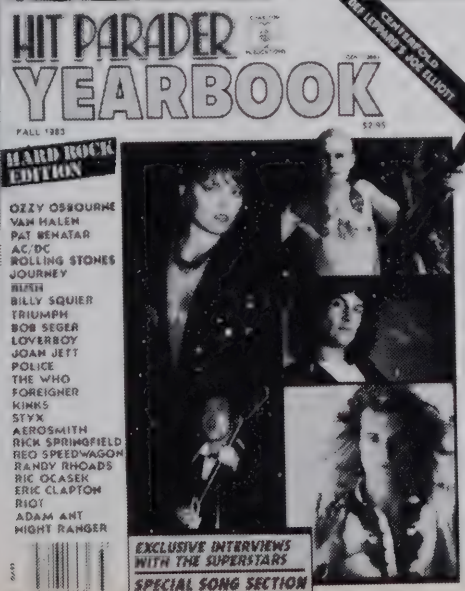
# Heavy metal happenings



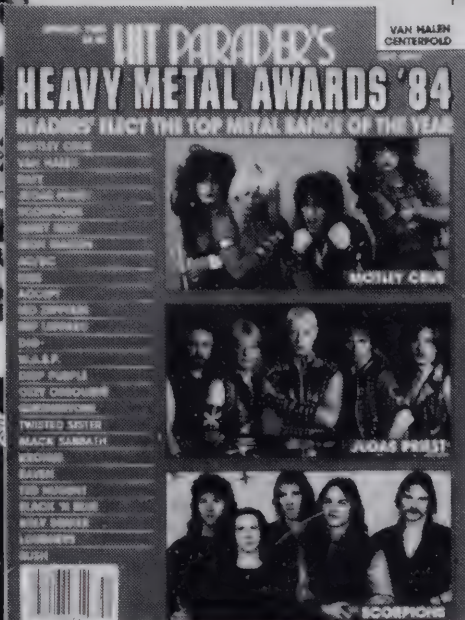
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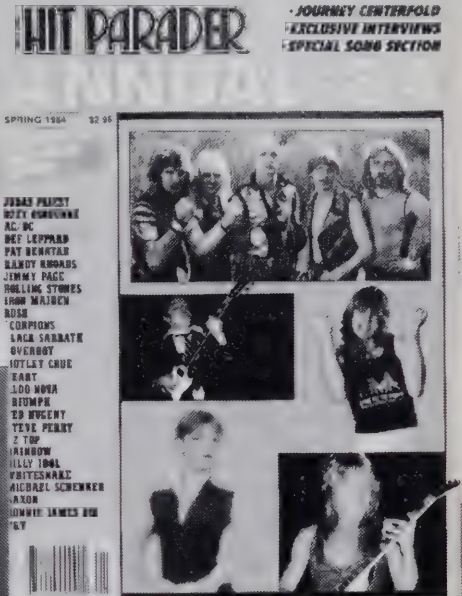
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# ***BLACK SABBATH***

## Return Of The Iron Men



Black Sabbath's Tony Iommi: "Sabbath is the most important thing in my life."

Mark S. Young



# Metal Masters Return With New Lineup On **Seventh Star**.

by Winston Cummings

THE NEWS THAT BLACK SABBATH WAS PLANNING TO RETURN TO THE ROCK WORLD AFTER A LENGTHY HIATUS CAUGHT EVERYONE OFF GUARD — THAT IS EVERYONE EXCEPT SABBATH'S GUITARIST TONY IOMMI. WHILE MOST ROCK PUNDITS LOOKED AT SABBATH'S BRIEF REFORMATION WITH OZZY OSBOURNE AT *LIVE A/D* LAST JULY AS THIS ONCE-GREAT BAND'S LAST GASP, IOMMI HAD MORE THAN A FEW TRICKS LURKING UP HIS LEATHERED SLEEVE. WORKING FOR MONTHS ON WHAT WAS WIDELY REPORTED TO BE HIS FIRST POST-SABBATH SOLO ALBUM, IOMMI WAS SECRETLY TOILING WITH BOTH TEAMS OF LAWYERS AND SQUADS OF MUSICIANS IN AN EFFORT TO GET THE SABBATH JUGGERNAUT MOVING FORWARD AGAIN WITH THE LP **SEVENTH STAR**.

"Sabbath is one of the most important things in my life — perhaps the most important," Iommi stated a short while ago. "The idea of the band being over is one that I never felt comfortable with. I knew that there was a great deal for us to offer musically. Of course, the most important factor was to find musicians who would feel comfortable working within the Sabbath framework."

The master stroke in Iommi's plan to bring Sabbath back from the grave was acquiring the services of former Deep Purple vocalist Glenn Hughes as the band's new voice. Always considered one of rock's premier singing talents, Hughes' career of late had been marked by a myriad of personal difficulties (including rumored drug problems), as well as a roller-coaster musical philosophy that had seen the British-born rocker appear with varying results on albums by Gary Moore and Phenomenon. Still, the chance to once again appear as a pivotal member of a major band had Hughes reacting with glee.

"I haven't felt better in years," he said. "My health is much better, and I feel my voice is as strong as ever. I welcome the opportunity to work. I've found that languishing in the sun living a 'rock star' life can be very dangerous to one's health. I'm looking forward to the future now, and that's a wonderful feeling to have."

Hughes' taking over of Sabbath's vocal slot ends one of the most unusual world-wide man hunts in rock history. As has been well documented on the pages of *Hit Parader*, since the departure of Ozzy Osbourne from Sabbath's ranks in 1979, the band has maintained a virtual revolving door policy in regard to its singers. First came Ronnie James Dio, who lasted for two albums. Following his fiery departure, the Sabs turned to current Deep Purple front man Ian Gillan to record **Born Again**. However, the sight of Sabbath playing the Purple classic *Smoke On The Water* on stage never set well with metal mavens throughout the world.

Sabbath's short liaison with Gillan ended with the vocalist rejoining Purple, and the rest of the band going into what Iommi called at the time "a brief period of self-analysis." That short period was to stretch for the better part of two years, during which the band made an abortive attempt to reform with California-based vocalist David Donato. That month-long fiasco convinced Iommi that if Sabbath couldn't reform with a British vocalist, they would remain on "hiatus."

"Sabbath has always been a very British band," Iommi explained. "That's not so much from a musical perspective as a social one. An American, whether it be Ronnie Dio or David Donato simply can't understand all the humor and interplay that goes on within the group. That

feeling of togetherness has always been very important to us, and if we can't have it, we probably would prefer to keep the band apart.

"The key for Sabbath at this time is reestablishing who we are," Iommi added. "There's no doubt that all the changes we've gone through recently have hurt our image a little. But the fans still want to hear the kind of music we play. And there's still no one who plays heavy metal like Black Sabbath."

Despite Iommi's obvious pleasure about having Sabbath back on track again, some of the group's former members met word of the band's return with less than unbridled enthusiasm. Ronnie James Dio, for one, was quick to question if this "new" Black Sabbath would have any more luck than its recent predecessors.

"Dealing with the personalities within Sabbath — especially Tony — is far from easy," he said. "They can be very nasty individuals — very childish with their likes and dislikes. As long as anyone else is willing to stand in the background and serve as little more than a sideman, then everything's fine. But as soon as you begin to assert any sort of personality, trouble is sure to ensue. I have no hard feelings for them — though I find some of their actions

rather pathetic. All I can say is good luck to anyone new who's involved with the band — they'll need it."

In sharp contrast to Dio's negativity, original Sab vocalist Ozzy Osbourne was rather pleased to hear that his old mates had decided to shake off the cobwebs and crank out the power chords again. While it had been widely speculated last year that Osbourne himself would rejoin Iommi, Geezer Butler and Bill Ward for an original Sabbath reunion, the Oz was optimistic about the band's chances of survival despite his non-participation.

"I really haven't heard any of the new material, so I can't say how good the band is musically," Osbourne stated. "But I know Tony, in particular, would never do anything under the name Black Sabbath unless he felt it was good. Hell, it seems like all the bands that were around when Sabbath first started out are playing together again — just look at Deep Purple. Heavy metal is still the most popular form of music around, and while I view returning to Sabbath the same way I would view the thought of returning to my ex-wife, they're still a great band. As long as heavy metal is around, Black Sabbath should be part of it." □



**New vocalist  
Glenn Hughes:  
His previous  
credits include  
LPs with Deep  
Purple and Gary  
Moore.**



# INSTRUMENTALLY speaking

by Michael Shore

*Instrumentally Speaking* tries to be budget-conscious whenever possible, but this month, we're *really* being frugal: all items reviewed in this issue can be bought for \$600 or less.

Oh, and another thing: we'd like to hear from you. Do you enjoy *Instrumentally Speaking*? Do you find it useful? Are there instruments we've reviewed favorably with which you've had bad experiences? Are there instruments we've never covered that you wish we *would* cover? Then, by all means, let us know. Drop a letter to: Instruments Editor, **Hit Parader**, 441 Lexington Ave., Suite 808, New York, NY 10017.

The always-enterprising folks at Ibanez have plenty to offer for under \$600. For starters, there's the AH10 Allan Holdsworth Model, which we reviewed here recently. This magnificent axe was personally designed by Holdsworth himself, and he does indeed play it. For the ridiculously low price of \$579, you get a light, super-

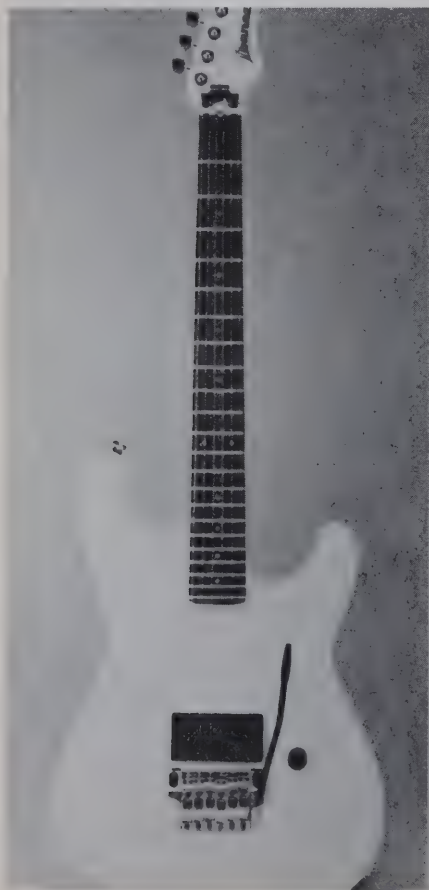
resonant basswood body with a special sound chamber hollowed out beneath the transparent pickguard for added resonance, tonal clarity, and sustain; maple neck with ebony fingerboard; specially designed lead-mounted humbucking pickup; and Ibanez's power-rocker tremolo, one of the very best non-locking tremolo systems around. Plus you get the satisfaction of knowing you own a guitar made by and for the man who is one of Edward Van Halen's major influences.

But Ibanez's budget offerings don't end there — not by a long shot. Perhaps their hottest new item is the roadstar 5-string bass, the RB885. It has a handsome body with a specially designed tailpiece, an ebony fingerboard, and two J-65 low-impedance pickups for more signal strength and clarity onstage. All that is only \$599 list.

Also added to the popular roadstar line are the RS410 and RS420 guitars. The 410 is one of those sleek new no-frills "lead" axes, with a single humbucking pickup

mounted in the bridge position and only a single volume knob for controls (no tone knob). The pickup is Ibanez's own new IBZ humbucker, with triple magnets for a smooth, powerful, full-range response. Like the Ibanez Holdsworth Model, the 410 has a basswood body to add resonance and tonal character. And it comes standard with Ibanez's locking-tremolo bridge, the pro rock'r. All this costs only \$349 list, and for just \$20 more, the RS420 offers the identical axe with another IBZ humbucker in the neck position, plus a three-way toggle pickup selector. There's still no tone knob, though — but then, conventional, "passive" tone knobs only decrease the treble rather than accentuate any frequencies (that's what *active* electronics do), and really aren't an absolute necessity for most rock guitar work. That's why you see so many photos of your favorite players these days using guitars with only one control knob (for volume, of course).

Finally, Ibanez has introduced a whole series of guitars, the Axstar line, distinguished by their sleekly swept-up space-age body designs, hip pickup arrays, and affordable-as-ever prices. The AX45, for instance (shown here), has the pickup configuration of the moment: three in all, with two single-coils in the neck and middle positions, and a lead humbucker. As I explained back when I covered Steve Stevens' guitar (made by Hamer), this setup is popular because the



Ibanez's economically priced guitars (left to right): RS410, RS420, AX45.



closer a pickup is to the neck, the lower the frequencies it accentuates, and vice versa, the closer it is to the bridge. Single-coils have a naturally higher-pitched frequency range than double-coil humbuckers. So, putting a humbucker at the neck position would give you a bassy pickup handling bassy frequencies, and therefore a greater potential for muddy tone (obviously not an absolute probability, or else guitars with two humbuckers like Gibsons never would have caught on the way they did).

With the AX45's setup, a more sensible and workable tonal range is more or less already built into the guitar.

The AX45 also has a basswood body, a maple neck with rosewood fingerboard, and black-chrome hardware including a locking, fine-tuning tremolo bridge. List price? Would you believe \$359? And the other guitars in the Axstar line — the AX40 (same as the AX45 but with two humbuckers only) and AX48 (with one single-coil and two humbuckers) — list for the same price. The price jumps, however, for the Axstar AXB50 bass — all the way up to \$399.

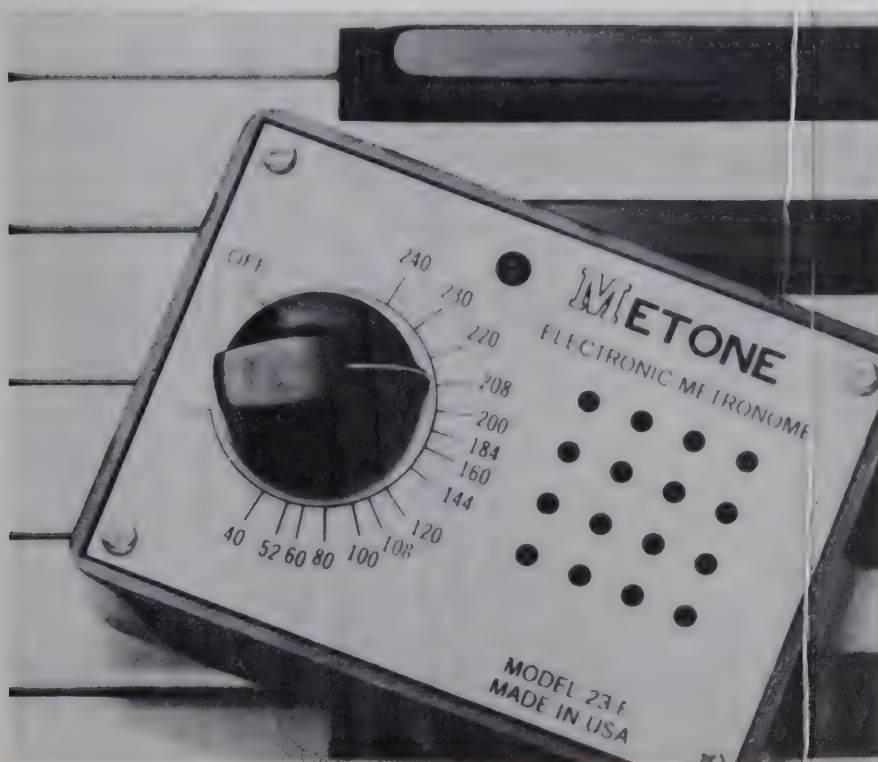
Let me remind you that these instruments are good-looking, well-made, and play wonderfully. And Ibanez is a brand used by many a pro. Yo, looking for a bargain? Look no further (though you may want to check out the next couple of pages. Our under-\$600 special continues!) □



#### TOKAI PAISLEY TELECASTER

Now that Prince has helped bring about a massive psychedelic '60s revival in music and fashion, what better time for Tokai to bring back an updated copy of the fabled Fender Paisley

Telecaster? The ATE67 PZ has it all down, just like the original that was available for only a couple of years in the late '60s and now fetches outrageous prices. There's the purplish-pink paisley finish, the clear pickguard (so as not to hide that groovy paisley), classic-style hardware, maple bolt-on neck, and Tokai's C.A.R. pickups. C.A.R. means "California Accurate Reproduction," and they mean it, too, for these babies do an uncanny job of capturing that sought-after vintage picture, it's also available with a classic Fender-style tweed case. The price hasn't been announced, but Tokai's gear is always affordable. For info, write Tokai Guitar Co., P.O. Box 196, Lakeview, OH 43331.



#### METONE ELECTRONIC METRONOME

The Metone models 23 and 23F electronic metronomes use advanced solid-state circuitry to offer unerring accuracy at anything from 40 to 240 beats per minute. Their compact size and 9-volt battery operation (battery is included, for once, and it lasts for a full year of normal use) make it superconvenient. The fact that it has only one moving part makes it reliable, too. The difference between the 23 and 23F (shown here) is that the latter comes with a light-emitting diode (LED) that flashes in time to your setting, for use with loud instruments. Remember, guitarists and bassists need to keep proper time as much as drummers do. And with all those newfangled high-tech drum machines out there, drummers can't be too sure of how perfect their time really is. The price isn't announced, but Metone says "they're the lowest-priced units of their kind on the market today." For more info, write Metone, 1210 County Road, Pomona, CA 91766.





### ASHLEY GUITARS

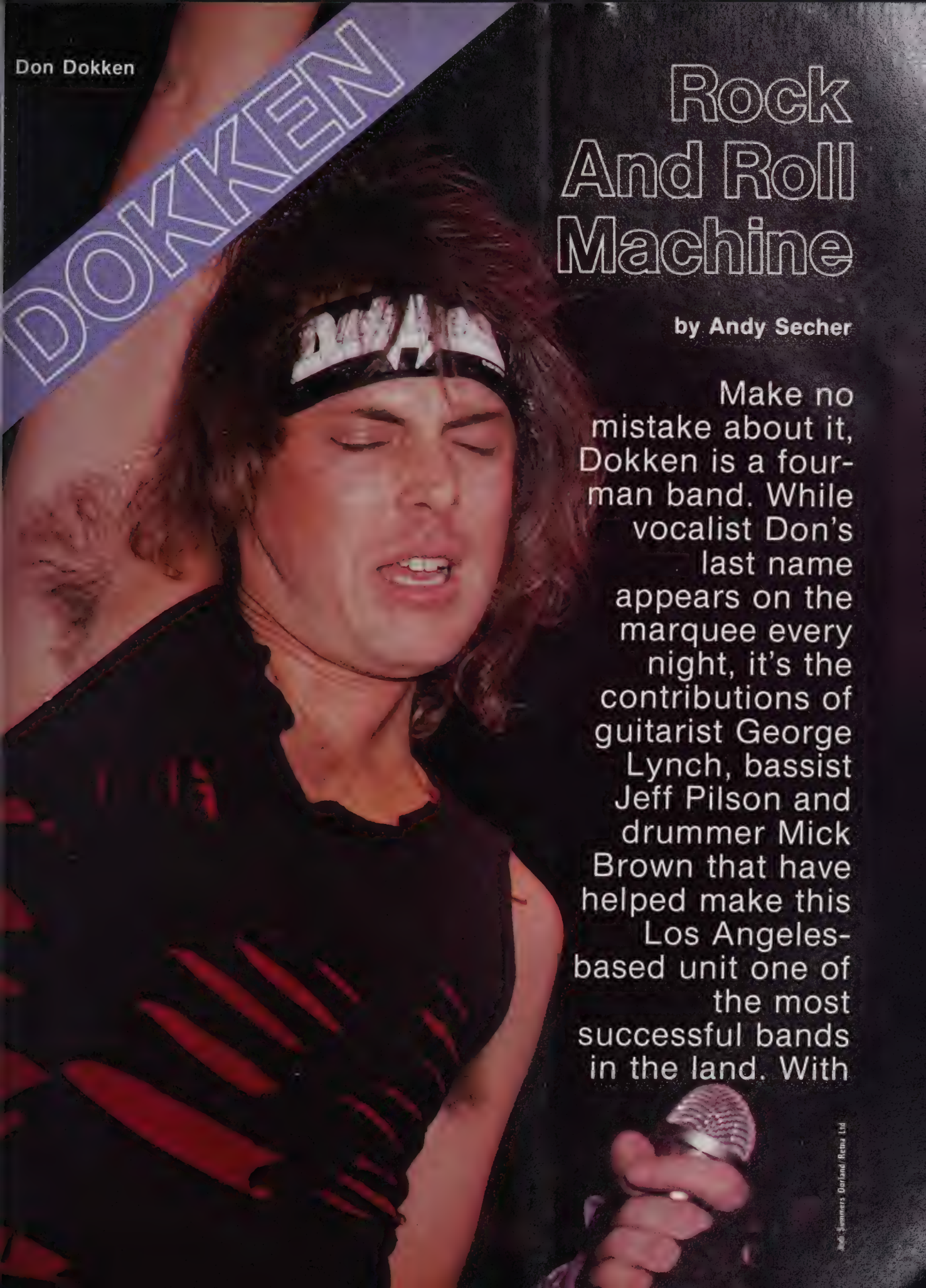
Here's yet another new name to add to the list of host guitar-makers — Ashley. So far, their line has two models called, sensibly enough, the Model I and Model II. Both have Strat-shaped bodies made of alder (like Strats); thin, extra-wide maple necks for string-bending and clarity with 16-inch fingerboard radius and 22 jumbo frets, adjustable truss-rod, and 17-degree angled headstock; and non-locking tremolo bridge with heavy-gauge bar. The Model I has the omnipresent 3-pickup array of single-coils in neck and middle, and humbucker in the bridge position. And the humbucker can be split into a single-coil with a push-pull volume pot. The Model II has two humbuckers, each of which can become a single-coil via push-pull volume and tone knobs. The Model I has a 5-position blade-style pickup-selector, while the Model II has a 3-position blade. Both offer a choice of maple or ebony fingerboards. List price for both is a paltry \$499.

### SCHECTER SCORCHER PICKUPS

Schecter has announced the new "Scorcher" pickup assembly. This isn't just one custom-replacement pickup, but a coordinated trio of pickups that fit into any Strat-style guitar. They also fit just as easily into any of the many new guitars using the current rage of single-coil pickups in the neck and middle positions, and a double-coil humbucker at the rear. The Scorcher mates a Schecter SX-4 Sizzler humbucker — the hottest pickup on the market today in terms of power-output rating — in the bridge with single-coils specially calibrated for neck and middle-position tone response. The Scorcher set also comes with a special coil-tap switch for the rear-mounted humbucker, to make it a single-coil too if you want. There's also a five-way selector switch. By itself, the Scorcher pickup array lists for only \$185, a definite bargain. It's also available at no extra charge on Schecter's Mercury Starbound guitars, shown here. For more info, write Schecter Guitars, 2605 Andjon St., Dallas, TX 75220.







Don Dokken

# Rock And Roll Machine

by Andy Secher

Make no mistake about it, Dokken is a four-man band. While vocalist Don's last name appears on the marquee every night, it's the contributions of guitarist George Lynch, bassist Jeff Pilson and drummer Mick Brown that have helped make this Los Angeles-based unit one of the most successful bands in the land. With



their latest album, **Under Lock And Key**, following its illustrious predecessor, **Tooth And Nail**, up the sales charts, now is the time to straighten out a few misconceptions that have popped up about this fearsome foursome.

"I never thought it was a good idea to call the band 'Dokken,'" Lynch explained. "What has always bothered me is the fact that there are four guys in this group, and we each contribute equally to what this band is. There's no way, when the band is named after you, that you're not going to get a little resentment from the other guys. That's just the way it is. We understand that Don's the frontman and the spokesman for the band, but he shouldn't use the group as a forum for himself. Who cares about where he's born or what other bands he was in. This is today, and that's all that matters to the rest of us."

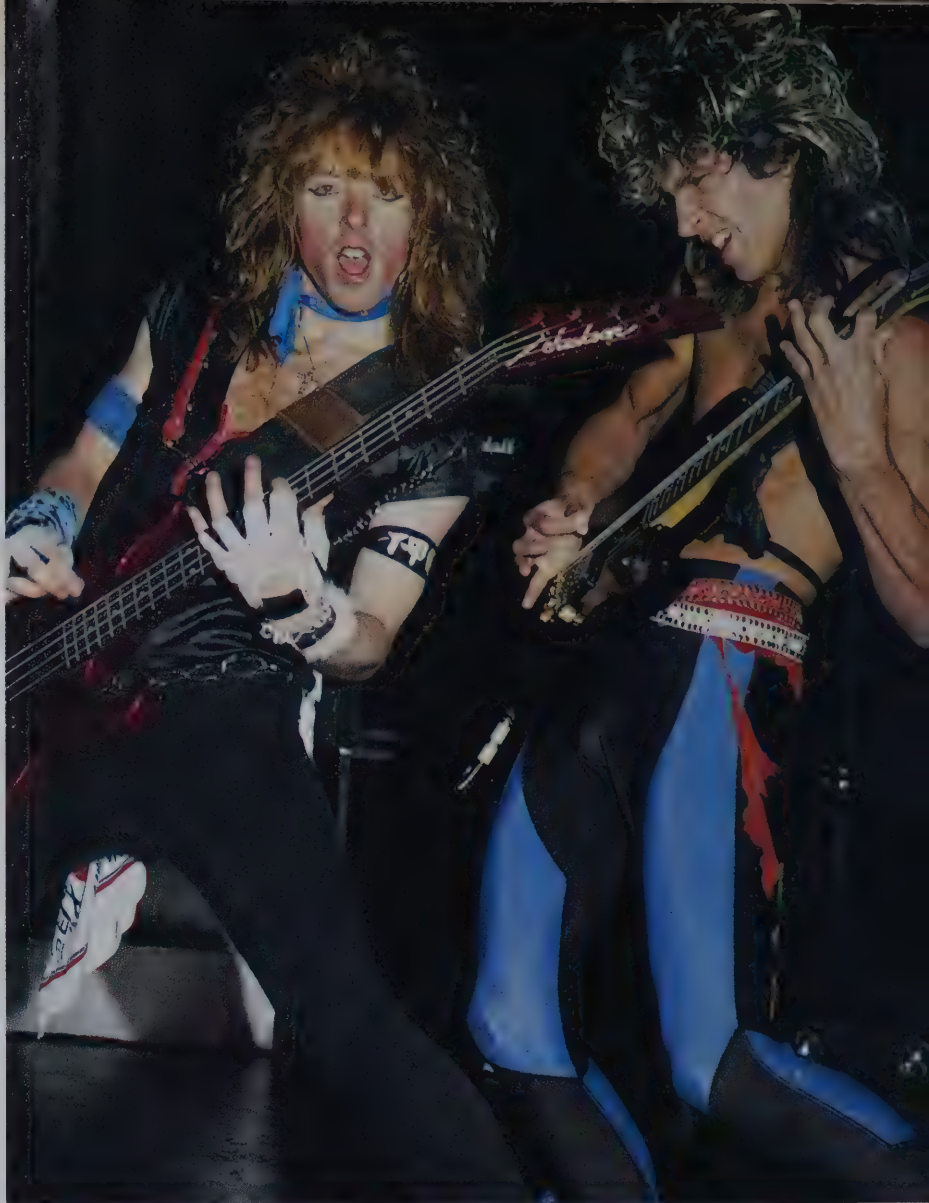
Lynch's words reflect what has become a cornerstone of the Dokken legacy — the supposed animosity that exists between the band's members — most notably, George and Don. While the group's offstage and onstage behavior doesn't give the casual observer even the slightest evidence of resentment or hostility, all one needs to do is read press accounts or even the band's record company biography, to know that everything is not always sweetness and light in the land of Dokken.

"Actually, everything's been blown way out of proportion about that," Lynch explained. "There is a bit of tension between Don and I, but that's healthy. It's a creative tension that makes us both work a little harder. The root of the problem isn't really the band but some of the people around us — the record company, the manager or the producer — who try to make all our decisions for us. They're the ones who wrote in the bio that we didn't like each other, and they're the ones who told us the song *Back For The Attack*, which we all liked, wasn't going to be on the new album. A band needs to be in control of its own career, and if it's not, there's going to be a bit of trouble."

"There are certain things that piss me off about the band, but they're basically musical, so that's all right," he added. "What sometimes annoys me is when I'll work on a song with Jeff for a whole day, making sure it's perfect, then as soon as someone else in the band hears it, they'll just dismiss it with, 'That sucks!' But that's part of the creative tension that makes you want to work harder. That's something you just learn to put up with."

This creative tension has helped Dokken produce the finest album of their career, **Under Lock And Key**. From the metallic fury of *It's Not Love* to the lush imagery of *Jaded Heart*, Dokken's third LP is destined to shoot them to the mega-platinum paradise formerly reserved for the likes of Van Halen and Def Leppard.

"The new record is the best one we've done by far," Lynch confirmed. "One of our big pluses is that everybody in the band writes, so there's always a lot of great songs floating around. We had about 20 tunes ready for this album, and we actually recorded 12 before deciding on the 10 that made it onto the record. We really solidified as a band when we started writing for this record. All the things we had picked up on the road really helped us get the sound and the feel we wanted this time. I can be a hard-to-please person at times, but I really like what we've done on this



Jeff Pilson and George Lynch: They're responsible for writing some of Dokken's catchiest tunes.

Mark Weiss/MWA

album."

Undoubtedly, one of the main reasons for Dokken's success is Lynch's whining, burning, faster-than-light guitarwork. While Don's voice is the band's most readily identifiable trademark, more and more metal mavens are citing Lynch as perhaps the best American guitar-player this side of Edward Van Halen. George, however, is the last to admit such idolatry is justified.

"There are lots of players as good as I am," he stated. "But then, guitar-players are all pretty insecure. I don't know why that is, but I've seen guys who I think are unbelievable players come up to me after a show and say they're not very good. In the meantime, I'm standing there with my mouth open after watching them. Vivian Campbell from Dio is like that. So is Steve Vai who's now with David Lee Roth. I think they're really good."

"What amazes me is how some of the real young kids who are coming along are playing," he added with a laugh. "They're learning things like Van Halen's *Eruption* note-for-note by the time they're 12! Where do you go from there? I just heard a tape of some new players, and they're amazing. They're taking what they've learned, and creating something new from it. I'll

tell you, after hearing them, I ran back to my house and started practicing all the time."

Of course, hanging around the house practicing is a luxury Lynch rarely enjoys. Between the band's murderous recording schedule and their hectic touring calendar, time at home is in short supply. But a true rock hound like George wouldn't have it any other way.

"I'm a musician and that comes first in my life," he said. "I can't wait to get back on the road this time. I've got some new things worked out for my guitar solo that I'm really anxious to try. Actually, it's kind of funny how my new solo came about. Every time we record, everyone promises me that I'll be able to do my own little guitar solo track. Each time I really work on it, and think I've got something great. Then when everyone hears it, they just kind of smile and say, 'Hey George, let's wait 'til next year with that. Keep on practicing.' It's frustrating, but it really helps me get my stage ideas together. But then, frustration is a big part of making music. When we were finished with this album, I thought to myself that if I had known what kind of hell I was going to go through to get the music right, I probably wouldn't have done it. But then I listen to what we've created, and I realize it was all worth it." □



A high-contrast, black and white photograph of George Lynch. He is shown from the chest up, wearing a red tank top with a large white letter 'R' on it. He has long, light-colored, wavy hair and is looking down with a pained or intense expression, his mouth slightly open. He is holding a guitar with a yellow and black flame or wavy pattern. The background is dark and textured.

George Lynch



# Song Index

72/Big Money, The  
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Did You Do It)

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82/Lovin' Every Minute Of It

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82/Shake Your Foundations

78/Tears Are Falling

## LONG BEFORE I DIE

As recorded by Armored Saint

JOHN BUSH  
JOEY VERA

Well you got yours  
Baby I got mine  
We just can't seem  
To make ends meet  
Don't you realize  
When jumping in the water  
You're gonna get wet

*Past knee deep.*

*Give and give and take  
Taken by mistakes  
Sooner or later deceits  
Gonna hit you  
Lay your cards  
On the table and draw.  
From now on  
I call the shots  
Long before I die  
Long before I die.*

*Give and give and take*

*Taken by mistakes  
From now on  
I call the shots  
Long before I die  
Long before I die  
Long before I  
Long before I  
Long before I die  
Long before I die  
Long, long.*

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## LET THE MUSIC DO THE TALKING

As recorded by Aerosmith

JOE PERRY

Wanna take a chance and dance  
Before I got to leave alone  
One short song and she'll be gone  
I wish her off was on  
Gotta try, gotta try another way  
To get her to come around to me  
Wanna take a chance and dance  
Before I got to leave alone.

*Let the music do the talking*

*Let the music do the talking  
Let the music do the talking  
Let the music do the talking.*

*There's just one more thing I've  
gotta say  
But I'll explain a different way  
You've gotta know I got an axe to  
grind  
I know you won't mind  
In your eyes I see the sky  
No question our hearts belong  
entwined  
One last thing our love is  
positively meant to be.*

*Let the music do the talking  
Let the music do the talking*

*Let the music do the talking  
Let the music do the talking.*

*Wanna take a chance and dance  
Before I got to leave alone  
One short song and she'll be gone  
I wish her off was on  
Gotta try, gotta try another way  
To get her to come around to me  
Wanna take a chance and dance  
Before I got to leave alone.*

*Let the music do the talking  
Let the music do the talking  
Let the music do the talking  
Let the music do the talking.*

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## ENDLESSLY

As recorded by Joe Lynn  
Turner

JOE LYNN TURNER  
CAROLINE NEWMAN

Girl I want your love  
You're everything I'm dreaming of  
You will always be a part of me.

Lost inside your touch  
Found I never felt so much  
Hold me in your arms and love me  
tenderly.

*I believe*

*I will always be  
Loving you endlessly  
Can't you see  
All I need is to love you endlessly  
oh darling.*

*Give your heart to mine  
Til the end of time  
Forever we will find our love will  
be endlessly.*

*I believe  
I will always be  
Loving you endlessly  
Can't you see oh  
All I need is to love you endlessly  
oh baby.*

*Lonely hearts can dream*

*What lovers' eyes have seen  
I will always be  
Oh darling  
In love with you.*

*Endlessly  
Endlessly  
You know together we will be  
forever endlessly  
Endlessly oh baby  
Endlessly  
You know together we'll always  
be forever endlessly.*

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## HOME SWEET HOME

As recorded by Motley Crue

NIKKI SIXX  
VINCE NEIL  
TOMMY LEE

*You know I'm a dreamer  
But my heart's of gold  
I had to run away high  
So I wouldn't come home low.*

*Just when things went right  
Doesn't mean they were always  
wrong  
Just take this song and you'll  
never feel  
Left all alone  
Take me to your heart  
Feel me in your bones  
Just one more night  
And I'm comin' off this  
Long and winding road.*

*I'm on my way  
I'm on my way  
Home sweet home  
Tonight, tonight  
I'm on my way  
I'm on my way  
Home sweet home.*

*You know that I've seen  
Too many romantic dreams  
Up in lights fallin' off the silver  
screen  
My heart's like an open book  
For the whole world to read  
Sometime nothing keeps me  
together at the seams.*

*I'm on my way  
Well I'm on my way  
Home sweet home  
Tonight, tonight  
I'm on my way  
Just set me free  
Home sweet home  
Home sweet home  
Home sweet home.*

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## HALLOWED BE THY NAME

As recorded by Iron Maiden

### HARRIS

*I'm waiting in my cold cell  
When the bell begins to chime  
Reflecting on my past life  
And it doesn't have much time  
Cos at 5 o'clock they take me to  
the Gallows Pole  
The sands of time for me are  
running low, running low.*

*When the priest comes to read me  
the last rights  
Take a look through the bars at  
the last sights  
Of a world that has gone very  
wrong for me.*

*Can it be that there's some sort of*

*error  
Hard to stop the surmounting  
terror  
Is it really the end not some crazy  
dream.*

*Somebody please tell me that I'm  
dreaming  
It's not easy to stop from  
screaming  
Words escape me as I try to  
speak.*

*Tears they flow but why am I  
crying  
After all I'm not afraid of dying  
Don't believe that there never is  
an end.*

*As the guards march me out to  
the courtyard  
Someone calls from a cell "God be  
with you"  
If there's a God why has he let me*

*die.*

*As I walk all my life drifts before  
me  
Though the end is near I'm not  
sorry  
Catch my soul cos it's willing to  
fly away.*

*Mark my words please believe my  
soul lives on  
Don't worry now that I have gone  
I've gone beyond to seek the truth.*

*When you know that your time is  
close at hand  
Maybe then you'll begin to  
understand  
Life down here is just a strange  
illusion.*

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## THE BIG MONEY

As recorded by Rush

**GEDDY LEE  
ALEX LIFESON  
NEIL PEART**

*Big money goes around the  
world  
Big money underground  
Big money got a mighty voice  
Big money make no sound  
Big money pull a million  
strings  
Big money hold the prize  
Big money weave a mighty web  
Big money draw the flies.*

*Sometimes pushing people  
around  
Sometimes pulling out the rug  
Sometimes pushing all the  
buttons*

*Sometimes pulling out the plug  
It's the power and the glory  
It's a war in paradise  
A cinderella story  
On a tumble of the dice.*

*Big money goes around the  
world  
Big money take a cruise  
Big money leave a mighty wake  
Big money leave a bruise  
Big money make a million  
dreams  
Big money spin big deals  
Big money make a mighty head  
Big money spin big wheels.*

*Sometimes building ivory  
towers  
Sometimes knocking castles  
down  
Sometimes building you a  
stairway  
Lock you underground*

*It's that old-time religion  
It's the kingdom they would  
rule  
It's a fool on television  
Getting paid to play the fool.*

*It's the power and the glory  
It's a war in paradise  
A cinderella story  
On a tumble of the dice.*

*Big money goes around the  
world  
Big money give and take  
Big money done a power of  
good  
Big money makes mistakes  
Big money got a heavy hand  
Big money take control  
Big money got a mean streak  
Big money got no soul.*

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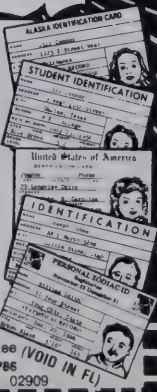
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## BURNING HEART (From the Motion Picture Rocky IV)

As recorded by Survivor

**JIM PETERIK  
FRANKIE SULLIVAN**

*Two worlds collide rival nations  
It's a primitive clash  
Painting years of frustration  
Bravely we hope against all hope  
There is so much at stake  
Seems our freedom's up against  
the ropes*

*Does the crowd understand  
Is it east versus west  
Or man against man  
Can any nation stand alone.*

*In the burning heart  
Just about to burst  
There's a quest for answers and a  
bridge of the past  
In the darkest night  
Rising like a spire  
In the burning heart*

*The unmistakable fire  
In the burning heart.*

*In the warriors code there's no  
surrender  
Though his body says stop  
His spirit cries never  
Deep in our soul a crying bird  
Knows it's you against you  
It's the paradox that drives us all  
It's a matter of wills  
In the heat of attack  
It's the passion that kills  
The victory is yours alone.*

*In the burning heart  
Just about to burst  
There's a quest for answers and a  
bridge of the past  
In the darkest night  
Rising like a spire  
In the burning heart  
The unmistakable fire.  
(Repeat)*

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## MISSING

As recorded by Icon

**BOB HALLIGAN, JR.**

*I stalk the killer thru the night  
I say it's murder don't wanna be  
right  
Disappearance no return  
Can you tell me what I need to  
learn.*

*Where were you on the night of  
the crime  
If you're so innocent why be  
afraid  
Where were you and what were  
you thinkin' of  
If you killed the best friend I ever  
made.*

*The love is missing  
Missing from your eyes  
Missing is it forever  
Missing  
Raise my question to the skies  
Don't say if it's true  
Don't tell me never.*

*No reaction to the claim  
If there's a villain  
You say you don't know his name  
Well I can follow where you go  
See you cover up what I need to  
know.*

*Stand in line  
Let us pick out the criminal*

*If you're not guilty who can it be  
I stand this side of the two way  
mirror  
Cuz I'm afraid someone will pick  
out me.*

*The love is missing  
Missing from your eyes  
Missing is it forever  
Missing  
Raise my question to the skies  
Don't say if it's true  
Don't tell me never.*

*Love is alive  
I believe it but I can't stop crying  
Love will survive but it needs to  
know that we both  
Are still trying.*

*Where were you on the night of  
the crime  
If you're so innocent why be  
afraid  
Where were you and what were  
you thinkin' of  
If you killed the best friend I ever  
made.*

*The love is missing  
Missing from your eyes  
Missing is it forever  
Missing  
Raise my question to the skies  
Don't say if it's true  
Don't tell me never.*

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## SEX AS A WEAPON

As recorded by Pat Benatar

**TOM KELLY**

**BILLY STEINBERG**

You really do know how to strut  
that stuff

You really do know how to act  
tough

Your body's just like a centerfold  
A fantasy anyone would want to  
hold.

Stop using sex as a weapon  
Stop using sex as a weapon.

You know you're already my  
obsession

Stop using sex as a weapon  
Love is more than a one-way  
reflection

Stop using sex as a weapon.

With looks that kill and a mind  
that's twisted

I don't know why I can't resist it  
I tell myself look the other way  
When you want me to  
I, I always stay.

Stop using sex as a weapon  
Stop using sex as a weapon.

You know you're already my  
obsession

Stop using sex as a weapon  
Love is more than a one-way  
reflection

Stop using sex as a weapon.

You play with desire like it was a  
toy

How much affection can you  
destroy

You wrap my heart around your  
little finger

Sex, sex, sex as a weapon.

Stop using sex as a weapon

Stop using sex

Stop using sex as a weapon.

You know you're already my  
obsession

Stop using sex as a weapon  
Love is more than a one-way  
reflection

Stop using sex as a weapon

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## DISCIPLINE OF LOVE (Why Did You Do It)

As recorded by Robert Palmer

**DON FREEMAN  
DAVID BATTEAU**

*You naughty girl  
So sharp and dry  
Don't fill yourself  
With foolish pride  
You wanted me  
To notice you  
But when I came  
You cut me.*

*Why did you do it  
Why did you go and spoil the fun  
Why did you do it  
You need the discipline of love  
You need the discipline of love  
You need the discipline of love  
Some discipline.*

*You wild child  
How sweet you smile  
Your crystal ball  
It's broken.*

*Why did you do it  
Why did you go and spoil the fun  
Why did you do it  
You need the discipline of love  
You need the discipline of love  
You need the discipline of love  
Some discipline.*

*Take notice now  
My turn to talk  
The gate of love  
It's narrow.*

*Why did you do it  
Why did you go and spoil the fun  
Why did you do it  
You need the discipline of love  
You need the discipline of love  
You need the discipline of love  
Some discipline.*

*You naughty girl  
So sharp and dry  
Don't fill yourself  
With foolish pride.  
(Repeat chorus)*

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## RUNNING UP THAT HILL

As recorded by Kate Bush

**KATE BUSH**

*It doesn't hurt me  
Do you want to feel how it feels  
Do you want to know, know that  
it doesn't hurt me  
Do you want to hear about the  
deal I'm making  
Is there so much hate for the ones  
we love.*

*You don't want to hurt me  
But see how bullet lies  
Unaware I'm tearing you asunder  
There is thunder in our hearts  
Tell me we both matter don't we  
You it's you and me  
It's you and me  
Won't be unhappy.*

*And if I only could  
I'd make a deal with God  
And I'd get him to swap our  
places  
Be running up that road  
Be running up that hill  
Be running up that building  
If I only could oh.*

*You it's you and me  
It's you and me won't be unhappy  
Come on baby come on darling  
Let me steal this moment from  
you now  
Come on angel come on, come on  
darling  
Let's exchange the experience oh.*

*If I only could I'd make a deal with  
God  
And I'd get him to swap our  
places  
And be running up that road  
Be running up that hill  
With no problems  
If I only could  
Be running up that hill  
With no problems  
If only I could be running up that  
hill  
If only I could be running up that  
hill.*

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## GOODBYE

As recorded by Night Ranger

JEFF WATSON  
JACK BLADES

As the sun hides his head  
For another nights rest  
And the wind sings  
His same old song  
And you on the edge  
Never close never far  
Always there when I needed a  
friend  
But it's hard living life  
On this memory-go-round  
Always up always down  
Spinning 'round and 'round  
and 'round.

And all this could be  
Just a dream so it seems  
I was never much good at  
goodbye.

There once was a time  
Never far from my mind  
On the beach on the 4th of  
July  
I remember the sand  
How you held out your hand  
And we touched for what  
seemed a lifetime  
But it's hard  
Leaving all this behind me now  
Like a schoolboy so lost  
Never found until now.

And all this could be  
Some dream so it seems  
I was never much good at  
goodbye.

And it's hard  
Living life on this  
memory-go-round  
Always up always down  
Spinning 'round and 'round  
and 'round.

And all this could be  
Just a dream so it seems  
I was never much good at  
goodbye  
And all this could be  
Such a dream so it seems  
I was never much good at  
goodbye, goodbye, goodbye.

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## LET ME DOWN EASY

As recorded by Roger Daltrey

**ADAMS  
VALLANCE**

Well I saw you on the avenue  
And as usual you're with  
someone new  
Well I guess there's nothin' left for  
me to do  
But turn away.

I'm growin' tired of all your alibis  
There ain't one that you can  
justify  
I ain't gonna take it anymore  
And I'll tell you why.

You think it doesn't show

I feel you lettin' go  
If you're gonna let me down  
Let me down easy  
It's time we got it straight  
You know it's hard to take  
If you're gonna let me down  
Let me down easy.

We've been goin' thru some  
changes  
And I'm well aware of all the  
dangers  
Sometimes you look at me so  
strange  
It leaves me cold.

Honey now you've gone and  
blown your cover  
I know all about your temporary  
lovers  
I ain't takin' it another day

And that's for sure.

You think it doesn't show  
I feel you lettin' go  
If you're gonna let me down  
Let me down easy  
It's time we got it straight  
You know it's hard to take  
If you're gonna let me down  
Let me down easy.

Ah when I look at you now  
I can't believe you're leavin'  
All those years  
And you've got nothin' to say  
Turn around and walk away.  
(Repeat chorus)

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## I WILL SURVIVE

As recorded by Black Sheep

**WILLIE BASSE**

I've been down this dirty road  
Over and over  
I've been runnin' an overload  
For much too long  
Fast money fast cars  
I paid the price to be a star  
And I won't stop till I get on top  
And then we'll go for more.

God knows that I tried  
I shoulda been dead  
But I'm still alive  
I made a sacrifice and I will  
survive  
I will survive  
I will survive.

I'm playing the game for keeps  
I'm gonna win tonight  
From town to town I never sleep  
I just roll the dice  
Fast money fast cars

I paid the price to be a star  
And I won't stop till I get on top  
And then we'll go for some more.

God knows that I tried  
I shoulda been dead  
But I'm still alive  
I made a sacrifice and I will  
survive  
I will survive  
I will survive.

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## TEARS ARE FALLING

As recorded by Kiss

**PAUL STANLEY**

I read your mind like an open  
book  
You lost the fire in your eyes  
You turn to me with a different  
look  
And then it's raining

Looks like it's raining.

Oh no tears are falling  
Oh no tears are falling  
Oh no tears are falling.

Something is wrong as I hold  
you near  
Somebody else holds your heart  
You turn to me with your eyes  
in tears  
And then it's raining

Feels like it's raining.

Oh no tears are falling  
Oh no tears are falling  
Oh no tears are falling  
I saw you cry.

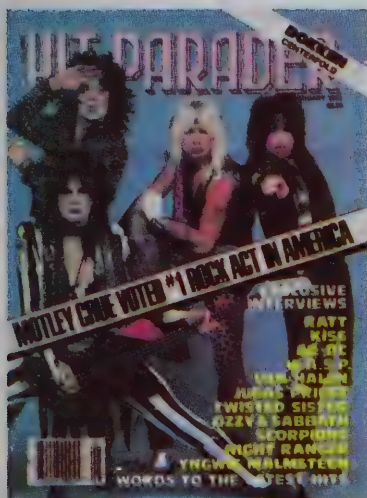
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Looks like it's raining  
And now it's raining  
Feels like it's raining.

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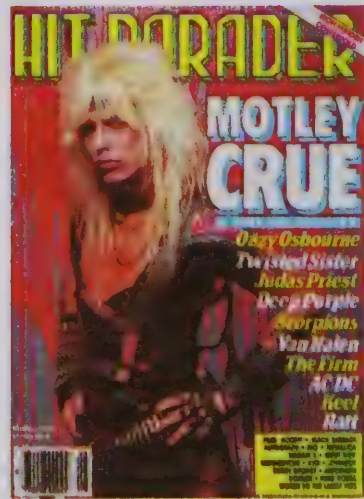
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## June, 1985

Aerosmith/Rock And Roll Rebels  
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Motley Crue/The Beginning...Or The End

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Judas Priest vs. Iron Maiden/Who Rules Heavy Metal  
Kiss/Out For Blood  
Bon Jovi/Thunder And Lightning  
AC/DC/Shoot To Kill  
Van Halen/Under The Gun

## April, 1985

Queensryche/The Heavy Metal Kids  
Deep Purple/Strangers No More  
W.A.S.P./On The Attack  
David Lee Roth/Just A Gigolo  
Dokken/A Tale Of Love And Hate

## February, 1985

Dio/The Evil Eye  
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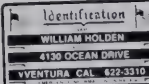
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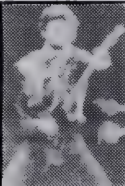
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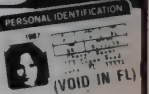
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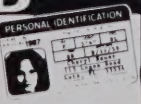
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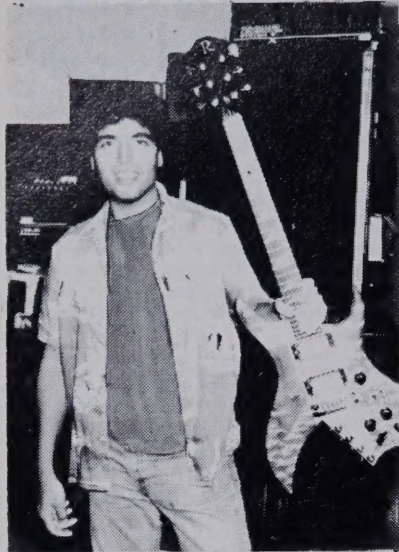
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## LOVIN' EVERY MINUTE OF IT

As recorded by Loverboy

ROBERT JOHN LANGE

*I'm not a man or machine  
I'm just something in between  
Woah woah  
I'm all love, a dynamo  
So push the button  
And let me go  
Woah woah  
Ah you want me to come alive  
Flick the switch into overdrive  
You and me could let it be  
Ready, aim, fire.*

*Touch that dial  
Turn me on  
Start me like a motor  
Make me run  
Lovin' every minute of it  
Lovin' every minute of it  
Turn that dial all the way  
Shoot me like a rocket into space  
Lovin' every minute of it  
Lovin' every minute of it  
Lovin' every minute of it  
Come on.*

*I got fun  
You want some  
I'm ever ready  
Doctor Love  
Woah woah  
I'm antennae, aerial  
I'm tuning in my control  
Woah woah  
Ah you got love  
You gotta deal  
You wanna drive  
Then take the wheel  
You and me could let it be  
Ready, aim, fire.*

*Touch that dial  
Turn me on  
Start me like a motor  
Make me run  
Lovin' every minute of it  
Lovin' every minute of it  
Turn that dial all the way  
Shoot me like a rocket into space  
Lovin' every minute of it  
Lovin' every minute of it  
Lovin' every minute of it  
All right.*

*Oh you want me to come alive  
So flick the switch into overdrive  
You and me could let it be  
Ready, aim, fire.*

(Repeat chorus)

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## SHAKE YOUR FOUNDATIONS

As recorded by AC/DC

YOUNG  
YOUNG  
JOHNSON

*See me leanin' on the bar  
I got my head in a whiskey jar  
Feelin' good 'cos the city's alive  
I'm gettin' ready to rock and jive  
I get up and I slide across the  
floor  
You wanna come I'll meet you at  
the door  
No one can stop us 'cos we're  
feelin' too right  
We're gonna steal our way  
around tonight all right, all  
right.*

*Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye, oh shake it.*

*I was takin' no liberties  
She's gettin' hotter off the heat  
on me  
I was oilin' she was slick  
Lickin' off the sweat on her  
favorite trick  
She called help me, please yes  
Tame this animal, and help me to  
breathe  
I said no, no way.  
You gotta come with me all of the  
way  
OK, I'll play.*

*Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it.  
(Repeat)*

*We had the night, we had the time  
She had the sugar and I had the  
wine  
Took my hand, shook me to the  
core  
I told her not to touch, but she  
was coming back for more  
You know what for.  
Aye, aye, oh, shake your  
foundations  
Aye, aye, oh, shake it to the floor  
Aye, aye, oh, shake your  
foundations  
Aye, aye oh, shake it to the floor.  
(Repeat)*

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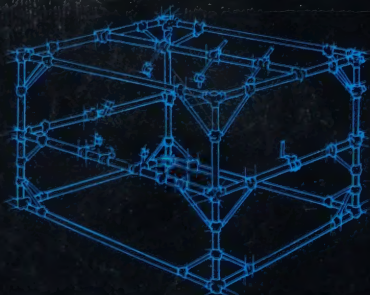
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*9902 Superstar Set with Power Tower System.*

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